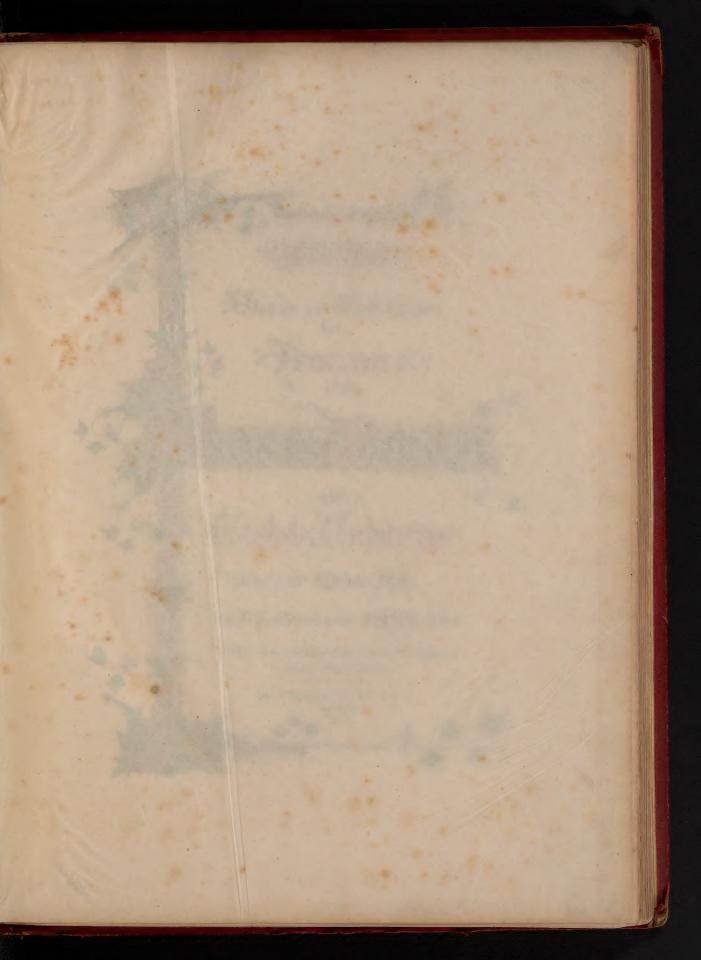
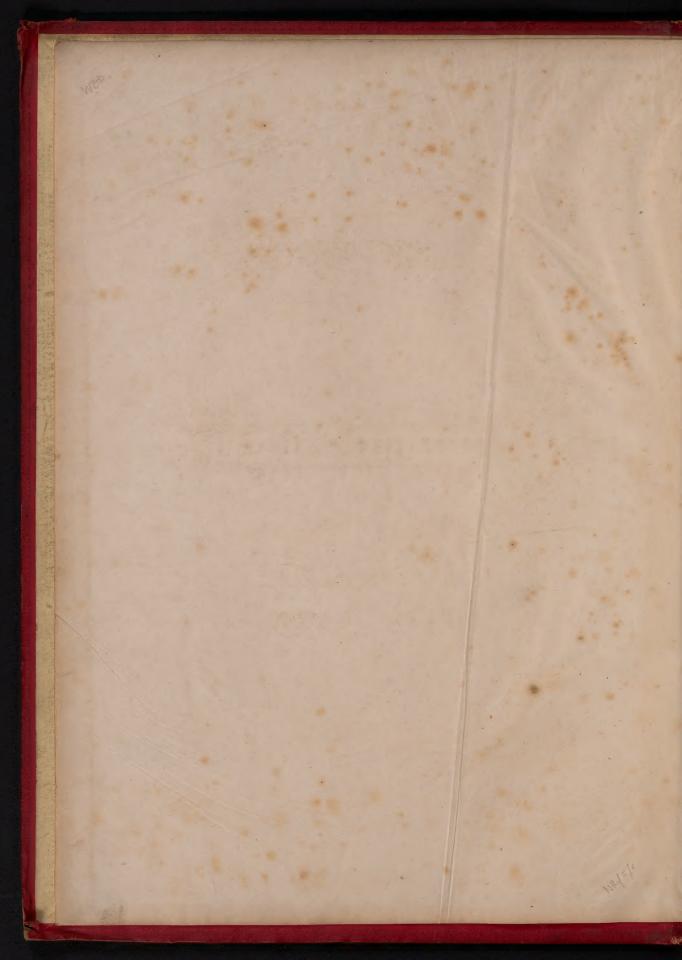


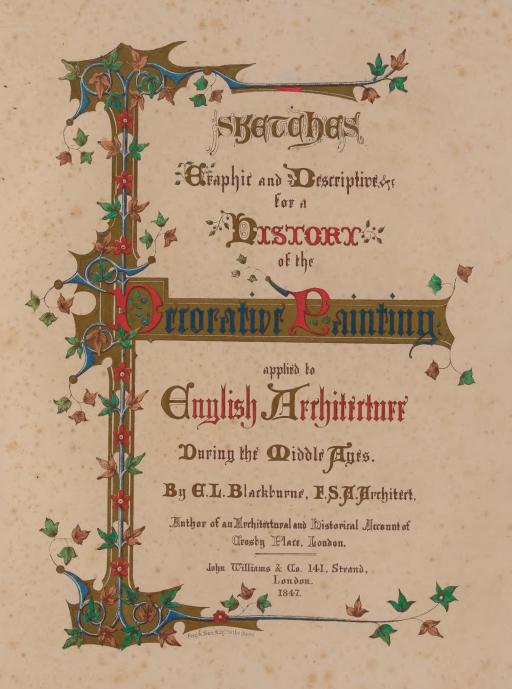
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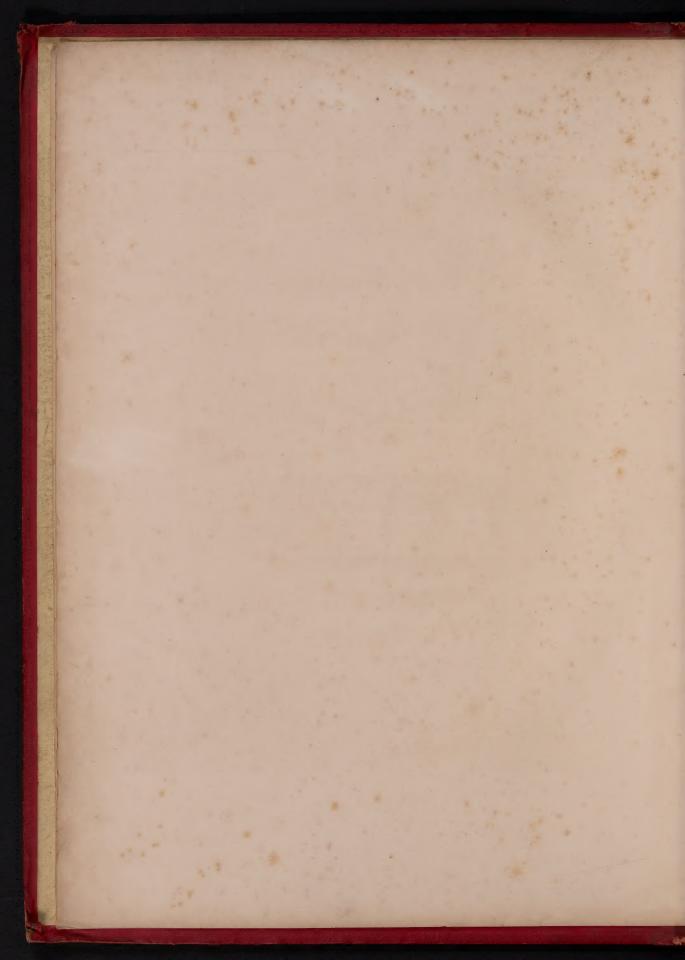
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THE REV. WILLIAM JOHN BLEW, M.A. OXON,

CHAPLAIN OF ST. JOHN'S, MILTON, NEXT GRAVESEND, KENT;

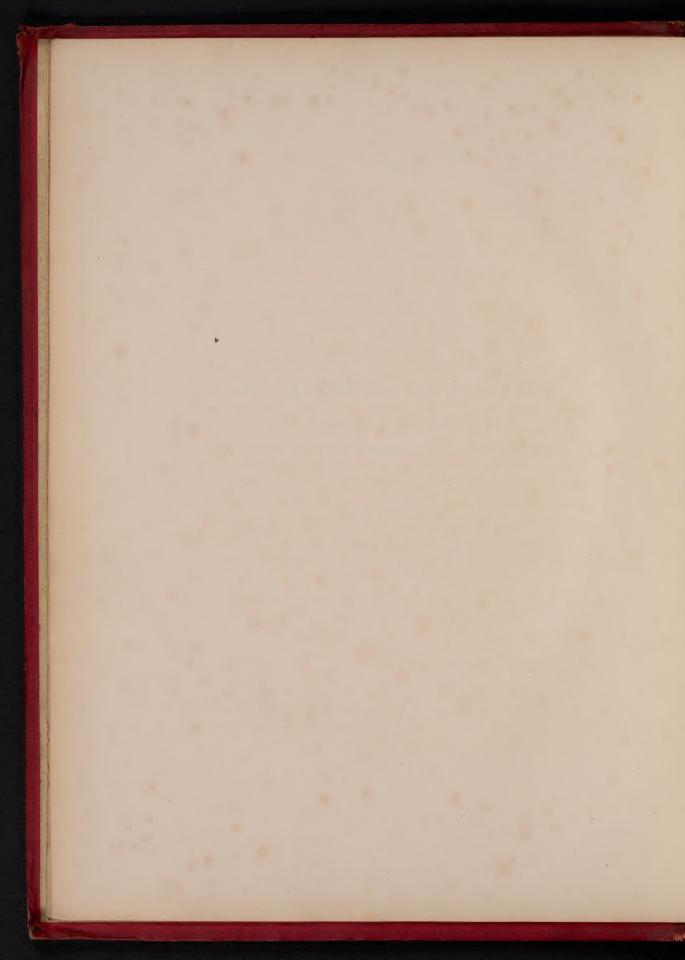
DOMESTIC CHAPLAIN TO THE RIGHT HON. THE EARL AMHERST;

ETC., ETC.,

This Work is Inscribed,

WITH SENTIMENTS OF SINCERE RESPECT AND ESTEEM,

THE AUTHOR.



PRCFACE.

N bringing before the notice of the public the following work on the Decorative Painting anciently applied to English Architecture, the Author claims only to the extent of having endeavoured to exhibit and dispose, in a collective form, such example and information as we at present possess on the subject, evidenced, for the greater part, in a number of separated instances, and dispersed through many disconnected authorities.

On the various claims which the nature of such a work has upon the consideration of all interested in the preservation, or engaged in the restoration, of our Ancient Edifices, it is unnecessary, in so doing, particularly to insist. It is sufficient that, under an advancing feeling for their renewed introduction, the pictured decorations of the Middle Age are becoming, as general and essentially characteristic ornaments in the architecture of the period, the objects of particular attention, and at the same time matters of necessary study.

It remains, therefore, only to observe, that, collected originally as a first step towards supplying ready data for such a study in his own case, the Author ventures to hope the contents of the present volume for a similar use brought before them, will not be wholly unacceptable to, or unprofitable, in that of others.

As respects the limited extent of the present publication, compared with what the full consideration of the subject, and the variety in existing example, might seem to demand, the Author would simply add, that having, at the commencement, announced the work as one to be confined to Four Parts, he and the Publishers have desired to keep faith with their Subscribers in this respect; and have accordingly so shaped the present issue. It is, however, intended, agreeably with the suggestions of several whose opinions and wishes are entitled to consideration, to publish a Second Volume, or Series, also in Four Parts, in continuation of the same subject; with a view to afford, to such as may be disposed to avail themselves of it, the opportunity of exceeding the first, or original number, and of adding to the work many other valuable examples, as well as a Chronological List of all the principal recorded and existing remains, which it is proposed shall form part of the Letter-press of such Second Series.

In conclusion the Author has, as a matter of duty, to express his acknowledgments for much kind assistance in his labour, received from several friends and well-wishers to the undertaking; and at the same time would solicit at their hands and those of the public, that indulgence which, as treading, to a certain extent, upon hitherto unbroken ground, he is well aware he must necessarily require, for many imperfections, and much omission.

London, December 14th, 1847.



APPLIED TO

English Architecture

During the Middle Ages.

"Glimpses of glory ne'er forgot

That tell like gleams on a sunset sea,

What once hath been—what now is not,

But, oh! what again shall brightly be."

tromíc or coloured embellishments in architecture have their origin in remote antiquity. The Egyptians painted their temples and habitations, as did several other of the primitive Eastern nations, and the practice descending became common alike to the classical and mediæval ages.

In that of England, properly so distinguished,—the subject more immediately of the present work—such or similar decorations occur very early. Among the Anglo-Saxons, "Pictures of Saints," with "embroidered Cloths," used as hangings—"pictas vestes'"—as they were called, and painted sculptures, ornamented the walls and alters of churches so early as the latter part of the seventh century, following a custom coevally and long antecedently exhibited throughout the adjacent continent.

At the commencement of the ninth, sanctioned by authority and example derived

¹ "Painted vestments."—See Henry's History of England, quoting Angl. Sacra, t. ii. p. 94.

² Vide Ricardi Prioris Hagust. lib. i. c. iii.—About the year 674, according to this authority, Wilfrid, bishop of York, caused the walls, the capitals of the columns, and the arch of the sanctuary, "arcum sanctuarii," to be decorated, to use the words of the original, with "historiis et imaginibus et variis celaturam figuris ex lapide prominentibus et picturarum et colorum grata varietate—."

³ Vide Bedæ, Hist. Abbat. Wiremuth. et Gyrw., and Turner's History of the Anglo-Saxons, vol. iii. p. 496, describing the paintings brought from France by Bishop Benedict. See also Milner's Survey, Winton.

from this source, we find the introduction of such pictures or paintings the subject of express ecclesiastical injunction. By a Canon of the second Council of Calcuth, or Celicyth, in Northumberland, held A. D. 816, every Bishop dedicating a church, is strictly required to see painted on the walls or altars thereof the figure or picture of its patron saint. As a relative illustration, it may be noted also that in a Saxon MS. of this age, quoted in Muratori Antiq., are contained (among others relating to similar arts) directions for staining glass, so as to form "pictures of mosaic work," with which it would seem many of the altars and shrines of this period, in imitation of the foreign glass and other mosaics similarly applied, were constructively and otherwise ornamented.

Of the extent of these and the like applications of painting and mosaic during this and the next succeeding century, little or no direct and authoritative record now exists, though indications of the adoption of such are to be traced in the descriptions of the altar Tabulæ³ and other similar gifts, made to the early Saxon church. Approaching the Norman era, however, an extended use of "picture work," under which term both these forms of decoration were at this time included, is decidedly and distinctly established. "Superb picture work," intermixed with gold, is described as among the works performed by the Saxon Archbishop Aldred to his Cathedral of York in 1061⁴, and the pictured ornaments of the Church of St. John, at Beverley, of a corresponding age, are also alluded to by the same authority. At a little later date,

¹ Synod. Calcutheus, apud Spelman, Conc. vol. i. p. 327. "Lastly, every bishop shall draw the figures of the saints to whom the church is dedicated either upon the wall, or on a board, or upon the altar."

² Murator. Antiq. t. ii. p. 370.—"The Romans, tempo Augustus, had pictures, distinctively so, of glass mosaic. Specimens were found in the ruins of the villa of the emperor Tiberius, in the island of Capri." Bardwell's Temples, Ancient and Modern, p. 220.

³ These Tabulæ appear, from the descriptions, to have been similar to those of a later date, in which mosaics and painting were combined with goldsmith's work, and of which we have a specimen still preserved at Westminster, of the age of the thirteenth century. One given by Alwyn, Earl of the East Saxons, to the church of Ramsey, in 969, is described as "richly jewelled." Archæol, vol. xxx., quoting Hist. Rames. Gale, Hist. Brit. Script. i. 420. Another, given to the Abbey of Ely by Abbot Theodwyn (obiit 1074), was "formed of gold, and enriched with the representations of sacred personages," probably in painting. Archæol, vol. xxx., quoting Angl. Sacra, i. 610. And similarly ornamented to this last was one presented to Glastonbury in 1017, by Abbot Brithwy. Ibid., Joh. Glaston. Hist. i. 151. Gul. Malmesb. de Antiq. Glast., ed. Hearne, i. 87.

⁴ Chronica Pontificum Ecclesiæ Eboraci, autore Thoma Stubbs Dominicano. This authority, speaking of the works of this bishop, says—" totam ecclesiam a presbyterio usque ad turrim, ab intercessore suo Kinsio constructam, superbus opere pictorio, quod cœlum vocant, auro multiformitu intermixo, mirabile arte construxit."

the second, or Lanfranc's Cathedral at Canterbury, had its ceiling "egregiè depictum"." Subsequently, Malmesbury also notices its "pictured roof"," and in continuation, the choir paintings at Ely, by Bishop Ridel³, and the ceiling at Peterborough may be adduced, which latter, erected according to general authority between the years 1177 and 1199, has descended (restored) to the present day.

From the period to which the above notices have reference, pictured or painted decorations of several kinds appear to have been commonly introduced, and are matters of frequent and particular account.

During the long reign of Henry III., occupying the whole of the first half of the thirteenth century, directions as to such are numerous and special, in connexion with the various works ordered by this king to be performed at his several palaces and residences at Westminster, Northampton, Guildford, Winchester, and elsewhere.

In 1220, the fourth year of this reign, the king's painted chamber, "cameram nostram depictam," in the Castle of Winchester, is referred to ". In 1232, the sixteenth, the figures of the four Evangelists, with those of St. Edward and St. Edmund the king, are ordered to be painted in the Chapel of the Palace, at Woodstock". Again, in 1233, the following year, a Mandatum, addressed to the Sheriff of Southampton, directs the king's wainscoted chamber "cameram regis lambruscatam," in the Castle of Winchester, to be re-painted with such "histories and pictures as were previously depicted there";" and there are other further notices almost yearly throughout this reign".

- ¹ Chr. Gervasii. "Cœlum inferius egregiè depictum," and "cœlum ligneam egregiâ picturâ decoratum."
- ² Will. Malmesb. de Gestis Pontif. Angl.
- ³ Bentham's History of Ely, p. 143, quoting Harleian MSS., Nos. 258 & 3721.
- 4 Rot. Claus. 4 Hen. III. m. 16. "Rex vicecomiti Suhamt. salutem. Præcipimus tibi quod statim visis literis istis reparari et præparari facias aulam castri nostri Winton et cameram nostram depictam, et coquinam nostram, et minutas officinas, contra hoc instans festum natale Domini, ubi erimus in eodem festo, et custum quod ad hoc posueris per visum et testimonium legalium hominum computabitur tibi ad Scaccarium. Teste Henrico de Burgo apud Winton."
- ⁵ Rot. Liberat. 17 Hen. III. m. 10. See also Vet. Mon. vol. vi., quoting this authority; and Rot. Canc. 17 Hen. III., Southampton.
- [Id. eod. an.] "Mandatum est vicecomiti Suhampt' quod in camerâ regis depictâ infra castrum Wintoniæ, quæ nimis obscura est, fieri faciat fenestras secundum dispositionem magistri Elyæ de Dereham, et lambrescuram ejusdem depingi faciat de viridi colore. Et custum etc. Teste rege apud Wudestok. 21 die Junii."
- ⁶ Rot. Liberat. 17 Hen. III. m.6. "Mandatum est vicecomiti Suhampt' quod cameram regis lambruscatam de castro Wintoniæ depingi faciat eisdem historiis et picturis quibus fuerat prius depicta. Et custum etc. Teste rege apud Kideminstre. iii die Junii."
- ⁷ See the Rot. Claus., Rot. Csncel., and Rot. Liberat., of this reign. See also Vet. Mon. vol. vî., and Walpole, quoting same.

In the following reigns of Edward I., Edward II., and Edward III., similar applications continue to be recorded in the descriptions of the decorations by these kings, to the Palace, the Chapel of St. Stephen, and the Abbey Church at Westminster', as well as in those referring to others performed by several of the higher ecclesiastics of this period to their palatial residences and churches. Early in the reign of Edward II., Bishop Walter Langton caused the coronation, marriages, wars, and funeral of his patron, the late king (Edward I.), to be painted on the walls of his Episcopal Hall at Lichfield, then newly built². About the same time also, Adam de Sodbury (Abbot) adorned the nave roof of Glastonbury with "beautiful paintings³;" and in 1335, 1336, and 1339, "nova pictura" are mentioned among the works at Ely⁴.

Henceforward it is hardly necessary to follow the order of further reference, or to recur to the numerous additional evidences that might be adduced of the continued and increasing admission of painting and colour during this and the fifteenth and sixteenth centuries. Many examples yet remain, and sufficiently exhibit both the universality of the practice throughout those periods, and its great beauty, discriminately applied, as an accessory enrichment in our ancient architecture.

Proceeding, therefore, from the general notice of its progress to a particular consideration of the practice in its several varieties, as the same is evidenced in authentic record or existing example, it may be premised, that of the first, or the

aron Paintings, we possess only very general and incidental descriptions. To those of the **Lorman** period the same observation will also apply, and indeed will be found to extend, with but little exception, even down to the commencement of the thirteenth century, a period from whence, as will be seen hereafter, more detailed and certain record occurs.

According to such as we have, however, the principal decorations of these

¹ See Britton and Brayley's Westr. p. 80, quoting Wardrobe accounts entered in Rot. Canc. 5 Edw. I.— Ibid., pp. 88-90, for similar accounts of 20 Edw. I., and Vet. Mon. vol. vi. p. 11-12, quoting Exchequer Rolls of 20 and 22 Edw. I., and Compotus of Nicholas de Tikhull, for 1 and 2 Edw. II. See also Britton and Brayley, pp. 125—127, and 171—185, quoting Rot. Canc. 1 Edw. III., the several Rot. of 25, 26, 29, and 31 Edw. III.; and Smith's Antiquities of Westminster.

² Vide Archæologia, vol. iii. p. 188, quoting Erdeswicke's Staffordshire, p. 101; and Browne Willis, vol. i. p. 17.

³ See Dallaway's Discourses, p. 132, quoting Hearne.

⁴ Vide "Rotulis Comput. de Expensis et Receptis Sacristæ Eliensis, in Archivis Ecclesiæ Eliensis." Archæologia, vol. ix. p. 151.

periods were, as before briefly observed, "Pictures of Saints," to which were added "Scripture histories," and other "Portraitures," such as those of our Lord, the Blessed Virgin 1, and afterwards those of Kings and Bishops.

In the first instances, these pictures and histories, &c., appeared for the most part as independent paintings, executed on boards or tablets, tabula—tablementum—&c., or worked with the needle as embroideries on the wall cloths, the former affixed as ornaments, the latter used as hangings or palls², to the walls and altars. Occasionally, and afterwards more commonly, they were transferred to and depicted on the wall itself, becoming thus permanent and constituent embellishments; though, for the purposes of both wall and altar ornament, the tabula and the embroidered hanging was still retained, and indeed continue throughout succeeding periods².

¹ These embroidered cloths, whether used as wall hangings or as altar coverings, appear indiscriminately under their original Latin name of "Pallia." Turner, in his History of the Anglo-Saxons, says they are mentioned under this name and that of "Cortinas," (see Dugd. 130. 3 Gale 418 and 495. and Ingulph. 53.) and under the Saxon name of "wahrift." The terms "heall wahrift," and "heall reafes," occur. They were formed of needlework and woven threads. See Turner, quoting Ingulph. Aldhelm notices their being stained with purple and different varieties of colour.

² Among the paintings brought by Bishop Benedict on his return from France in the year 678, to adorn his Abbey Church at Weremouth, were portraits of the Blessed Virgin and the Twelve Apostles; some of the histories in the Evangelists, and some from subjects in the Apocalypse. And again, in 685, Isaac carrying the wood on which he was about to be sacrificed, Christ bearing the Cross, the Serpent exalted by Moses, and the Crucifixion. Vide Bedæ. Hist. Abbat. Wiremuth.

Similar pictures and histories appear to have decorated the continental churches so far back as the fourth century. Paulinas, Bishop of Nola, against the anniversary of the dedication of the Church of St. Felix, ordered the same "to be painted with the images of saints and scriptural histories, such as those of Esther—and Job—and Tobit—and Judith." See Bingham, Orig. Eccl., quoting Paulin. Natal. ix. Felices. St. Austin also speaks of "pictures of Abraham sacrificing his son," and of "pictures of Peter and Paul." Portraits of Bishops occur coevally. "Paulinas' own picture was set up with that of St. Martin in the baptistery of the Church built by Severus." Acasius, Bishop of Constantinople, had his picture set up A.D. 488; and that of Gennadius, Patriarch of Constantinople, was joined with that of Christ." Vide ibid. vol. ii. pp. 508—511.

The typical relation of the subjects imported by Benedict is remarkable as illustrating the teaching of the early Church by such means. This connected introduction of type and antitype appears very early abroad. In one of the four chambers of the catacomb of St. Calistus, between the Appian and Ardentinian ways, are three paintings, the second representing the Fall of Man, and the next immediately adjoining, the Man healed of his Palsy, and carrying his couch at the command of our Lord. Vide Ecclesiastic, quoting Bede, Comment. in S. Marci Evang. c. ii.

³ Of this retention of the wall tabula in an after age there are numerous instances—vide postea. To that of the hanging and the altar tabulæ it is unnecessary to recur. As respects the latter, indeed, the tablet, from having been here particularly the original and common form, seems to have been always more or less employed, or in a manner represented; progressing gradually from the saintly portrait to the enriched altar

To what extent these wall tabulæ, as the earlier form, were distinguished in application from the wall painting, strictly so, at this age, the general nature of the descriptions just given afford no direct information. At the later period of the 13th century, just adverted to, both the wall tablet and the permanent painting—the pictured hanging being also as commonly introduced—were the equally usual and conjoined modes of representation adopted in



Into particular or distinct notice of the recorded introductions in each case, from this period, it is unnecessary to enter. Some few instances of that of the tablet may be sufficient to show the general prevalence of this form, and its continued admission, as well where portraits and histories, as where other subjects were employed. Two tablet paintings, one containing "the Crucifixion with Mary and John," and the other, "the Lord in Majesty, and the four Evangelists," are mentioned among those executed A. D. 1235, for the Palace at Guildford'. At Winchester, the celebrated "tabula rotunda," or "rota fortunæ," of Hen. III.², is a varied form of the tablet. At Canterbury, the painting representing the murder of St. Thomas à Becket, is strictly a tablet painting. That of the doom at Gloucester is another. The Doom and Rood paintings were frequently

tabulæ of the later Saxon and immediately succeeding period, and from them to the carved and coloured Arriere-dosse and the Tryptic paintings of a later age—each, in fact, but a modification, to a greater or less extent, of the primitive and more simple altar picture.

¹ Rot. Canc. 19 Hen. III. Surrey.

² This tablet is usually known as the round table of King Arthur, and which having been repainted about the time of Henry VIII., in a style having reference to this tradition, has so continued to be called. It seems far from improbable, however, that this so termed round table is, strictly, nothing more than the tabula rotunda, or circular tablet of Winchester, on which the "rota fortunæ" of Henry III. was painted, and has no other than a vulgar connexion between the word itself and the many traditions of King Arthur's wondrous acts and institutions. Mr. Smirke, in his "Essay on the Hall and Round Table at Winchester," remarks, that "the conversion of such a wheel (the 'rota fortunæ cum aliis figuris eam circumambiensis'—the usual representation) into the subject now painted on the round table, was obvious and easy;" and his suggestion that the first alteration from the original subject might have taken place in 1285, when Edward I. celebrated the creation of many knights at Winchester, is well entitled to consideration.

tablets down to a very late date—as were also many general subjects. Portraits were usually so (see postea). At St. Michael, Michel-Dean, Gloucestershire, and St. Michael, St. Alban's, Herts, the doom is so painted, as it was also formerly at Enfield Church, Middlesex. The painted representation of the rood at Wincham Church, Gloucestershire, is a tablet. At Chichester, the history of the foundation of the monastery of Selsea, by Cædwalla, and the re-edification of the church by king Henry VIII., as well as portraits of all the kings of England from William the Conqueror to Henry VIII. inclusive, were painted on tablets and put up by order of Bishop Sherborne about A.D. 1500, and in the south transept of that cathedral, and the "tabula Eliensis" is a corresponding instance.

Following original practices in this respect, it will be seen that under the adoption of either or all of the three forms just mentioned, the prevalent representations at this time were still the "Saintly Portrait" and the "Historie:" the general features of which appear to have been sometimes taken from illuminated MSS., and as frequently the retentions of earlier usage. The Antioch Book seems to have been referred to, if the subjects were not actually copied, for the paintings at Westminster, in the 16th year of Henry III.2, while the directions contained in Rot. Literat. 17th Henry III., command the restoration in the chamber of the same king, at Winchester, of "such pictures and histories as were formerly depicted there"." In some cases other varieties of picture work, as well as simple applications of plain colour, variously disposed, appear blended with the above.

For many of both the former and the latter of these, applied as wall decorations, there can be little doubt the Saxon wall cloths were the authorities in the first instances. On such, from their earliest admission, besides the sacred and saintly portrait, and the Scripture histories before referred to, other subjects, taken from general, national,—particular,—and legendary history,—poetry, and romance,—as well as many

See Gentleman's Magazine, vol. xciii.

² Vide Rot. Claus. 31 Hen. III. Mandat. est patri R. de Sanford, Magistro Miliere Templi in Angl., quod fac- hrc- Henri de Warderoba latori prescensium ad op' Regine quondam librum magnum qui est in domo sua Lond-, gallico ydiomate scriptum, in quo continent' gestu Antiochie et Regum ac etiam alios. Teste Rege apud Westm xvij die Maij.

This work is considered to have been a French translation of a Latin poem, entitled "The War of Antioch, or the Third Crusade of Richard I.," written by Joseph of Exeter, otherwise called Josephus Iscanus. The subjects of the Antioch chamber were favourite ones with Henry III.; they were painted at Clarendon, and in the Tower of London, as well as at Westminster.

³ Vide ante, note, p. 7.

arbitrary patterns, were represented. On the hanging given by Elfleda to the Abbey Church of Ely, were embroidered the principal events in the life of her deceased Lord, Brithnoth, Duke or Earl of Mercia¹; and on the veil—"vellum"—or hanging, given by Wiglaf, King of Mercia, A.D. 833, to the Abbey of Crowland, "the Fall of Troy²." Numerous vestments, presented to the Saxon Church, and thus used, are described also as severally ornamented with "golden eagles"—"gold flowers³"—"Hesperian apples⁴"—"gold birds³"—&c., &c.

Associated with similar use and situation, like representations were doubtless early introduced into wall paintings. They occur frequently in those of later periods. The "Troy Storie" was a common picture, and the hanging itself, or vestment used as such, both plain—in imitation of the more simple hanging of coloured silk otherwise unornamented—and enriched, as in other more costly instances, was frequently pourtrayed. On the wall of Henry III.'s great chamber at Guildford, at the head of the king's bed, the sheriff of Surrey was commanded, A. D. 1260, to have painted a "certain pall"." A mandate of the 20th year of the same king, also directs his great chamber at Westminster to be painted in like manner, "after the fashion of a curtain or hanging"." In fact, depicted as a back ground in niches and to figures, the imitative hanging occurs in instances almost without number.

- ¹ Bentham's History of Ely, p. 86, and Henry's History of England.
- ² Churton's Early English Church, p. 234, and Lambert's Church Needlework, quoting Ingulphus, p. 487, ed. 1596.
 - ⁸ Vide Ingulph.
 - ⁴ Art of Needlework, p. 82.
- ⁵ Dugd. Monast. vol. ii. p. 95. Of the subjects represented on the similar cloths of subsequent periods, there is an almost endless variety. A suite of hangings, presented to his Monastery by Richard, Abbot of St. Alban's from 1088 to 1119, contained the whole history of St. Alban, the proto-martyr of England. Art of Needlework, p. 82. Among the cloths for the choir of York Minster were, "Item, two white pieces with red roses." "Item, twelve red pieces with the arms of Lord Scrope." "Item, 8 blue pieces with the arms of John Pakenham." Inventory of York Minster. Dugd. Monast., quoted in Pugin's Glossary. At Long Melford Church, Suffolk, "a cloth of Adam and Eve, called the veil." "A cloth for Lent, painted with whips and angels." "Three long cloths hanging before the rood loft, stained or painted with the Dawnce of Powlis." Inventory of Long Melford.
- ⁶ Vide Rot. Claus. 44 Hen. III. m. 11.—" et in camera nostra ibidem, ad caput lectri nostri super album muram quoddam pallium depingi."
- ⁷ Rot. Claus. 20 Hen. III. m. 12. Mandatum est Thesaurario Regis quod magnam cameram regis apud Westm⁻ bono viride colore depingi ad modum curtine et in magno gabulo ejusdem cameræ juxta hostium depingi ludum illum. 'Ke ne dune ke ne tine ne pret ke desire' et etiam parvam garderobam Regis viride colore ad modum curtine depingi faciat. Ita quod Rex in primo adventu suo illuc inveniat predictas cameram et garderobam ita depictas et ornatus, sicut predictum est, et custum, etc. Teste Rege apud Merwell xxx° die Maii.

But to return-Among the first of these several subjects; viz., the

ortraitures—that of Our Lord, as the Sarred Portrait, under various aspects, the two most usual being those of His Crucifixion, or as it was commonly called "The Passio Domini," and His second Advent, or coming in Majesty, claims the first attention.

Both permanently painted, and as tablet pictures "The Crurificion" and "The Majesty" were prominent, and at the same time the prevailing, forms for the Sacred portrait. The former as a tabula, or in a similar shape, appears at the earliest period. The portrait of our Lord, crucified, accompanied the mission of St. Augustine², and "The Crucifixion," was among the paintings in the Church of Weremouth, A. D. 685. At a later date both were equally common representations. Durandus refers to "The Crucifixion" and to portraits of "Our Lord in Majesty," as two of the three modes in which the image of our Lord was usually pourtrayed in his time abroad. In England a similar practice, adopted and retained, is exhibited throughout the middle age, not only in painting, but in almost every description of ornament.

The more prevalent form of the "Passio Domini," or Crucifixion, in wall paintings, shows our Lord as extended on his cross, usually as a nearly nude figure, sometimes

¹ Portraits generally, admitted as an architectural accessory or otherwise, are referable to the highest antiquity. Portraits of Amasis the Egyptian, and of Darius Hystaspes, are mentioned by Herodotus (Herod. ii. 182, and iv. 88.) Portraits of the thrice victorious at the Olympic Games are likewise noticed by Pliny (xxxiv. 9.) The master piece of Apelles, says this author (l.c.), was a portrait of King Antigonus on horseback.

Introduced into temples or religious edifices, they occur also very early. A portrait of Alexander, painted by Apelles, was hung in the Temple of Diana, at Ephesus, and one of Themistocles was placed in the Parthenon. Among the Greeks, portraits or pictures thus placed passed under the general term of αναθημτα—" consecrated." Shields engraved with portraits were similarly dedicated in the temples, and called "clypei," on account of these portraits "imagines clypiatæ" (Pliny xxxv. 2.) Appius Claudius dedicated the shields of his ancestors, with their portraits on them, in the Temple of Bellona.—Afterwards the introduction of such portraits became a common Roman custom, and descending, was adopted also into the Christian church. (Vide ante, note, p. 15.)

⁹ It has been considered that this portrait was an embroidered cloth or banner. Such portraits were frequently so executed about this time. Saint Gregory (Pope) writing to the holy hermit, Secundinus, godfather to the son of Theodelinda, Queen of the Lombards, says—"We have sent you two cloths, containing the pictures of God, our Saviour, and of Mary, the holy mother of God, and of the blessed apostles, Peter and Paul," &c. See Butler's Lives of the Saints, quoting Epistles of Saint Gregory.

³ In reference to this observation, Webb and Neale, at page 57 of their translation of this author, say in a note, "Durandus had doubtless in his mind the ancient mosaics over the apsides of the earliest churches of Rome. The extremely beautiful one in San Clemente represents our Lord as Crucified."

regally attired¹, attended by His blessed Mother, and His beloved disciple, St. John. "The Crucifixion, and Mary and John," painted on a tablet, was set up in the Chapel at Guildford Castle, A. D. 1235 (vide ante, p. 6). The same was delineated at a later period on the wall at the north side of our Lady of Pity's Altar, in the Gallilee of Durham². "Over the wainscotting of the Frater-house, also, was a large picture of our Saviour Christ, the Blessed Virgin Mary, and St. John, in fine gilt work, and most excellent colours³." On the walls of Copford Church, Essex, A. D. 1690, when the same were whitened over, was a similar picture⁴; and in the Chapel of Prior Crauden, at Ely, are the remains of another ⁵.

In some paintings of the Passion in addition to these, the usual number, other figures as well as variations of the more customary representation, viewed as a portraiture, and so distinguished from the historical picture, are introduced. This is often the case in paintings attached to the Rood Screen, where a painted representation of the Crucifixion occasionally supplied the place of the carved Rood and its accompanying figures.

In the painted Rood over the screen at Winchham, or Winsham, Church, Somersetshire, five figures are delineated, viz.:—those of our Saviour, the Blessed Virgin, with St. Mary Magdalene probably, or St. John (the quoted authority says a weeping female on each side), and the Two Thieves.

The above comprise the main and prevailing characteristics in the portraiture of our Lord, crucified. In many, however, several minor peculiarities and differences are to be observed; thus, in an instance at Godshill Church, Hants, an unusual variation in

¹ Very early objection seems to have been taken to entirely naked representations of our Lord—probably the original mode; and consequently many of the earlier exhibit Him vested, or at least semi-veiled. In the case of "some old Roods, the Saviour was depicted as a crowned king, arrayed in royal apparel." "The same conventional form was applied also to royal saints, or those of royal lineage. St. Edmund is usually shown wearing his kingly crown during his passion." See Webb and Neale's Durandus, Introd. p. lxxxvi.

³ Sanderson's Antiquities of Durham, p. 47.

³ Ibid. p. 72.

^{&#}x27; There were also paintings representing St. Peter's Wife's Mother lying sick of a fever, and St. Mary Magdelene. See Excursions through Essex, p. 57.

⁵ Webb and Neale's Translation of Durandus, p. 57.

⁶ Gentleman's Magazine, vol. cii. p. 310. In this instance the painting "fills the whole of the arch above the screen, and is on panel, executed in a bold style, and in lively colors."

The carved Rood at Durham had two Archangels, one by the side of the Blessed Virgin, and the other at the side of St. John. (See Rites of Durham.) Abroad, many varieties in the accompaniments of paintings, and other representations of the Crucifixion occur. In the mosaic of San Clemente, at Rome, twelve Doves surround the figure of our Lord on the Cross, to indicate the twelve Apostles. The Evangelistic symbols are also frequent.

the kind of cross upon which our Lord is suspended occurs, which, differing from the general and common form of a hewn and shaped cross of wood, is here "figured by a tree with three branches"." Again, accompanying some portraitures of our Lord, crucified, was a hand in the attitude of benediction, issuing from a cloud, situate above and directed to the head of the Saviour. This is often seen introduced in illuminations to MSS., and in stained glass, particularly in more strictly historical representations of the Crucifixion, and "is the indication," says Pugin 2, "of a holy person or thing" occurring frequently, according to this authority, in delineations of the martyrdom of Saints.

In some late paintings angels are delineated on each side of the cross, receiving the blood of our Lord, which streams from His five wounds into chalices; in reference to which it may be noted, that our Lord is, in the majority, if not in all cases, depicted as undergoing His passion: that is alive, and not, as yet, dead upon His cross. The passion in the act is the peculiar feature, not only in the case of our Lord, but also in that of the Saints. In the earlier, four are the number of nails most usual, one through each hand and each foot of our Lord; the latter being represented, as resting on the "suppedaneum," in contra-distinction to the later pictures, which show His feet laid together, and pierced with one nail. In some ancient representations the crown of thorns is omitted. The cruciform nimbus is general. The most usual back ground is an indication of the heavens, in a dark blue colour, studded with stars; the foreground representing Calvary or Golgotha.

Of the pictures of "Our Lord in Majesty," the second form of the Sacred portrait, there existed formerly many examples 3, in the majority of which our Lord was exhibited as regally vested, seated on a rainbow, and enclosed within the Vesica-pisces or aureole, proper, for the most part, to representations of the Saviour, though frequently introduced as enclosing those of God pourtrayed as the Father, and the Blessed Virgin,

¹ Proceedings of the Society of Antiquaries, p. 51.

² Glossary of Ecclesiastical Ornament, p. 139, Art. Hand.

^{&#}x27; As an architectural decoration, and in ornament generally, the Majesty, as previously observed of the subject of the Crucifixion, was extremely prevalent. In embroidery it was largely employed. See a description of the Dalmatic of St. Leo, (Pope) in Pugin's Gloss. p. 106, Art. Dalmatic. In the connected case of Jewellery, it is equally common. The Majesty was a frequent enrichment of the Morse. See Dugd. Monast. for many examples. The same subject also appears on the ornamented covers of the Books of the Gospels. In Pugin's Gloss. Art. Text, are numerous instances taken from the Inventories of St. Paul's, Lincoln, and Canterbury. In the latter cases, the Majesty in the midst, and the Four Evangelists at the corners, seems the common ornament, "et cum Majestate in medio, et 4 Evangelistis in angules." The Crucifixion, with St. Mary and St. John, also appears here almost as frequently.

and occasionally round less sacred or holy figures. Generally the Evangelistic symbols, according to the visions of Ezekiel, ch. i. v. 20, and ch. x. v. 14; or of St. John, Revelations, ch. iv. v. 6 and 7; or the figures of the Evangelists proper are attached on either hand. A picture of "The Lord in Majesty and Four Evangelists," painted on a tablet for the Chapel at Guildford, occurs A. D. 1235 ².

Several other, as well as more elaborate forms of "The Majesty" are also frequent. This is particularly the case in paintings of the Doom—of which hereafter—where the figure of our Lord usually appears in glory or majesty, agreeably with the scripture, Matthew, ch. xxv. v. 31 and 32; and with Mark, ch. viii. v. 38, "when he cometh in the glory of his Father with the holy angels," &c.

A Majesty, or representation of the Godhead seated, His right hand elevated in benediction, the left supporting a book or tablet, inscribed with the letters Alpha and Omega, is among the paintings on the vaulting of St. Mary's, Guildford ³. A portrait of "Our Lord in Majesty, and the Four Evangelists," having on one side St. Edmund, and on the other St. Edward, was painted in the Chapel of the palace of Henry III., at Woodstock, A. D. 1232 ⁴. A Majesty, between the images of St. Dunstan and St. Œlphage, was among the ornaments of the Beam (trabes) over the High Altar at Canterbury, and also upon the similar Beam of the High Altar of St. Alban's. A Majesty, containing "the picture of our Saviour seated on a throne, one hand erected, and holding a globe in the other, attended by the four Evangelists, and Saints on each side with crowns in their hands," in allusion to the scripture, "Therefore shall they receive," &c., Wisdom, v. 16, was painted on the roof above the High Altar at Peterborough. Our Lord seated to give judgment on a throne within the Vesica, and attended by the twenty-four Elders in white garments and crowns of gold, is noticed also by Durandus.

Sometimes, also, in portraitures of our Lord thus represented, we find Him pour-trayed with a sword in or issuing from His month, in reference to the Apocalypse,

¹ An aureole or nimbus of this form surrounds a figure of Satan in an illumination in Cott. MS. Claud. B. iv. Brit. Museum.

² Vide Rot. Canc. 19 Hen. III, Surrey.

³ Archæologia, vol. xxvii. p. 413.

⁴ Vide Rot. Cancell. and Rot. Liberat. 17 Henry III.; also Vet. Mon. vol. vi. p. 23, quoting these and Walpole, p. 13.

⁵ See Pugin's Glossary, quoting Hasted's Hist. of Kent, and Lives of Abbots of St. Alban's (apud Ducange), Art. Beam.

⁶ Gunton's Hist. of the Church of Peterborough.

ch. i. v. 16. In the Chancel of Widford Church, Herts, was a painting of our Lord "seated on a rainbow, a sword proceeding from His mouth; His feet and His hands pierced." In Alfriston Church, Sussex, was a similar one ¹. Our Saviour seated on a rainbow to give judgment, was also painted on the cover of St. Cuthbert's shrine, at Durham ².

Another form of the portraiture of our Lord was that of the "Etrnatle" or delineation of His face on a handkerchief, agreeably with the legend of St. Veronica. The Vernacle occurs among the ornaments in the Inventory of St. Paul's, London. "Item, the (Veronica) Vernacle, with the images of the Blessed Virgin and St. John painted 3." It is also to be seen in the ceiling of the Chapel of the Savoy Palace.

Others also appear of an emblematic or symbolic character, such as those of the Agnus Bei, or Holy Lamb; and the Vesica Pisces, a symbol supposed to have allusion to the Greek word, IKHTHYE, signifying a fish,—hence the holy name, IXOYE, Jesus.

The Agnus Dei is painted on the groining of the Choir ceiling, at St. Alban's, Herts. The Vesica, however, as a distinct emblem, or otherwise than as an aureole, or nimbus, connected with the Divine effigies, does not appear to have been very general in England, at least in painting. Abroad, many examples are to be met with, and from a very remote date 4.

To the above may be added two other forms of the Sacred portrait, viz., that of Our Lord in Crinity, and the single figure of God as the Father. The most usual portraiture of the former, as evidenced in England, exhibits a collective or conjoined representation of God as the Father, God as the Son, and God as the Holy Spirit; the former delineated as a venerable and bearded figure, seated on a throne regally or pontifically attired, holding His Son as the crucified Saviour in His hands; the latter, or the Holy Spirit, in the shape of a Dove attending; in some cases resting on one arm of the Saviour's Cross, in others issuing from the mouth of the Father: the Evangelistic symbols, as in pictures of the Majesty, on either side.

¹ Webb and Neale's Durandus, p. 57.

² Antiquities of Durham, p. 7.

³ Dugdale's History of St. Paul's.

⁴ The Vesica, or symbolic fish, was a frequent figure on early Christian monuments, and is found, says Pugin, "from the fourth century downwards." See Glossary of Ecclesiastical Ornament, p. 214. Art. Vesica Pisces.

⁵ Abroad there were many different variations in the representation. Several may be seen on reference to Didron's "Iconographie Chretienne" (Paris, Imprimiere Royale, 1843), some of which are copied into Beard's "Historical and Artistic Illustrations of the Trinity." (Lond. 1846.) D'Agincourt, in his "Histoire de l'Art par les Monumens," has also given two curious representations.

A portrait of our Lord thus represented, is pourtrayed on the Sperver, or Canopy, of the Tomb of Edward the Black Prince, at Canterbury; and considerable remains of a similar picture are still to be seen on the east wall of the north aisle at Aldenham, Herts¹. The Holy Trinity appears also to have been, in like manner, painted on the east wall of the Chapel of the Holy Trinity, in Tewkesbury Abbey Church².

Of the latter, though not equally common form of the Sacred portrait, instances are to be found in several ancient manuscript and printed missals, usually at the commencement of the Canon of the Mass, and also occasionally in stained glass. In other paintings, disconnected with representations of the Holy Trinity, it is not frequent, at least as far as example or record shows. Where it does occur, God the Father is generally depicted as a venerable and enthroned King or Sovereign pontiff, clothed in royal apparel; the head enclosed within a nimbus, and crowned with the triple crown, or tiara; the left hand holding a globe, significative of dominion; the right hand elevated in benediction. Sometimes where the representation occurs, as before observed, as an illumination or illustration to the Canon of the Mass, the right hand is extended horizontally, and directed towards the figure of our Lord on the Cross, which here usually appears on the opposite page.

This particular attitude and direction of the Divine Hand in these instances is remarkable, as apparently connecting the figure of the Hand, introduced, as previously noticed, into some portraits of our Lord crucified, with an immediate reference to the person of the Father in such cases; agreeably with a passage in Clemens Romanus (Hom. xvi. 12,) where the Spirit of God, spoken of as one and the same with God, is in figurative speech compared to a hand.

Next to the Sacred portrait occurs the Saintly, together with the Kingly and Epis-

¹ The painting in this instance is now much defaced. A scripture of the time of Elizabeth, as commonly occurs, has been painted over it, on the whitewash intended to obliterate it. At Canterbury the subject is rather more perfect, from the circumstance of a less exposed position, or as escaping mutilation, perhaps, from immediate connection with a royal memorial. It is observable in the painting at Aldenham, that the emblem of St. John occupies its more correct situation in the upper angle of the right hand of our Lord.

² Gentleman's Magazine, vol. xcvii. i. 122. n.

³ Both to this form of the portraiture of the Godhead, and to personations of the Holy Trinity, particular hostility appears to have been exhibited by the Puritans of the times of Elizabeth and Charles L, and as a consequence almost all those accessible were scrupulously destroyed.

^{&#}x27; A portrait of God the Father thus represented formerly existed on the north wall of what was the Lady Chapel, at Hereford. See Gough's Sepulchral Monuments, vol. i. p. ii. 194.

copal, the two latter represented where properly such, as included among the former, and otherwise as Founders and Benefactors, or as reigning Kings and Bishops.

Among the first named, or the satistic, that of the Blessed Virgin, and those of the Apostles, bear a conspicuous place. The portraits of the Blessed Virgin and the Twelve Apostles were included in the importations of Bishop Benedict ¹. In A. d. 1245, the portrait of the Blessed Virgin was painted on the outside of the King's seat, in the Chancel of the King's Chapel, at Westminster ²; and in 1250, round the walls, the figures of the Twelve Apostles ³. In 1251 the Apostles were ordered to be painted also in the King's Cloister, at Windsor ⁴. Over our Lady of Pity's altar, in the north aisle at Durham, on the wall, was painted the picture of our Lady holding our Saviour in her lap. The same was also painted on the west side of the cover of St. Cuthbert's shrine, in the same church ⁵. Of both, however, instances might be adduced, ad infinitum, as respects pictures of the Apostles particularly, who are constantly represented, and are the peculiar features in many Chancel screens, on which observation will be made hereafter. They occur likewise on other screens. Figures of ten of the Twelve Apostles are still visible on the ambulatory side of the Choir screens at Carlisle Cathedral.

Singly, or in legendary connection with those of Kings and other Saints, as in the story of St. Edward on the Westminster Sedilia⁶, and as Patron, the Apostolic figure is also frequent. St. Peter in Pontificalibus, as Patron, occurs in St. Peter's Chapel, in the Tower of London, A. D. 1240⁷, and also on the Sedilia just noticed at Westminster. The Apostle and Evangelist St. John, habited as a pilgrim, associated with St. Edward, King and Confessor, was painted in the Chapels of Henry III. at Westminster,

¹ See ante, note p. 15.—That of the Blessed Virgin, with those of the Apostles, were disposed on the roof at the east end of Bishop Benedict's Church; the Gospel histories, imported at the same time, on the south wall; and other subjects from the Apocalypse on the north. Milner's Survey, Winton.

² Rot. Claus. 29 Hen. III. m. 15. Mandatum est Edwardo filio Odonis quod in exteriori parte sedis Regis in capella Sancti Stephani, Westm. sicut intrat; in capella decendendo de Aula bū depingi faciat plerum et decentem imaginem Sancte Marie, et ex alia parte cancelli versus hostium gardini imagines Regis et Regine. Ita, &c. Teste Rege apud Clarendon, vi. die Feb.

³ Rot. Claus, 34 Hen. III. m. 7; and Walpole, vol. iii. p. 18, quoted in Vet. Mon. vol. vi. p. 20.

⁴ Rot. Claus. 35 Hen. III. m. 5.

⁶ Antiquities of Durham, pp. 6-41.

Griginally eight figures were here delineated—on the south or ambulatory side, St. Peter and King Sebert (see Weever, Fun. Mon.), with St. John Baptist and King Edward Confessor. On the north side, or that towards the Choir, in the first or eastern compartment, King Sebert, it is presumed (see Harding's Antiquities of Westminster); in the third, King Henry III.; the others in the second and fourth compartments uncertain.

⁷ Vet. Mon. vol. vi. p. 21, quoting Walpole, p. 14.

the Tower of London, Winchester, and Guildford 1; and again in his saintly form in the Chapel of Abbot John de la Moote, of St. Alban's, at Tittenhanger, as one among the number of all the Saints who bore the name of John, which this abbot caused to be painted there 2.

To every recorded or existing evidence of the introduction of the Saintly portrait, however, it is hardly necessary, and would be tedious, as involving repetition in many cases, to refer. The tabular list of portraitures generally, given hereafter, will at once collectively and sufficiently exhibit the continued obedience and adherence to the Canon which, in the case of the Church enjoined such representation, as well as the extent, in general practice, of the custom in this respect founded thereon.

As regards, nevertheless, one or two particular portraits, it is to be observed, that the same appear to have attained an extended prevalence as compared with others, and a common admission irrespective of local tradition or special appropriation, which, as a general rule, regulates the introduction in other and the majority of cases. This is particularly so with relation to that of St. Christopher, which appears in numerous Churches without reference to dedication or other immediate connection. Hutchins, in his "History of Dorset "," refers to one on the south wall of the parochial Church of St. Winfrith, or Winifrede, and to another in that of West Chickerell. Rudder, in his "History of Gloucestershire," p. 286, also notices a St. Christopher on the walls of St. Mary's Church, Bibury; and the author of "Prolusiones Historicæ4," describes one in the Church of Wilsford and Lake, near Amesbury, in Wiltshire, dedicated to St. Michael. Another existed in All Saints, Aldburgh, or Aldeburgh, Norfolk, and some time since made its appearance through the whitewash with which it appears to have been covered since Bloomfield wrote his "History of Norfolk," who describes it as apparent in his time. It is here painted on the wall of the north aisle over the north door. St. Mary, Bartlow, Cambridgeshire, has another; and in St. Nicholas Church,

¹ See Vet. Mon. vol. vi. pp. 20-23, and Gentleman's Mag. vol. xcv. ii. 301, reviewing Harding's West-minster.

² Ingram's Memorials of Oxford, vol. i. p. 20.

⁸ Vol. ii. p. 266.

⁶ In this case two paintings of the same subject appear, one executed, apparently, at a later date over the other. In Fosbroke's Encyclopædia of Antiquities, p. 100, is a plate which shows, by mistake of the artist, a portion of the under painting as part of the upper. See Rev. Edward Duke's Prolusiones Historicæ, p. 561.

⁵ Bloomfield's History of Norfolk, vol. iii. p. 239. (Earsham Hundred.)

Canewdon, Essex, was formerly a similar effigy, painted on the right hand of the door ¹. A portrait of St. Christopher was also painted on the wall of the Chapel of the Holy Trinity at Canterbury ²; in St. Peter's Chapel, in the Tower of London, A. D. 1240 ³; and in the west gable of the Queen's Chapel, at Winchester, in 1248 ⁴. St. John Baptist, Croydon, Surrey; St. Andrew, Impington, Cambridgeshire; St. Andrew, Mells, in Somersetshire; and Hengrave Church, Suffolk, have all figures of St. Christopher.

Portraits and figures of St. Nicholas and St. George also occasionally appear in like manner, and under similar circumstances. St. Nicholas was painted in St. Peter's Chapel, in the Tower of London, tempo Henry III⁵; St. George on the south wall of the Nave of Mid-Lavant Church, Sussex; in that of All Saints, Hargrave, Northamptonshire⁵; and in the Church of St. Thomas, at Salisbury.

This prevalence of the portrait of St. Christopher is generally considered to be accounted for in connection with the popular belief in a special protection from pestilence, mischief, or other ill, afforded by the immediate presence of his effigies, founded upon a prayer of the Saint to that effect. Browne, in his "Vulgar Errors," says that the portraiture of St. Christopher was, from such circumstance, usually placed in public ways, and at the entrance of churches; hence the distich,—

"Christophorum bideas postea tutus eris ":"

which, as well as that following-

"Christophori sancte speciem quiqune; tuetur kllo nempe die, nullo languore grabetur."

was frequently attached by way of Text or Legend to the same 8. Accordingly at Canew-

¹ It was discovered in 1711, when the church was "beautified." See Wright's History of Essex, vol. ii. p. 624.

² Winkle's Cathedrals.

² Vet. Mon. vol. vi. p. 21, quoting Walpole, p. 14.

^{&#}x27; Rot. Liberat. 32 Hen. III. m. 6. See also Vet. Mon. vol. vi. p. 23, and Walpole, p. 16.

⁵ Vet. Mon. vol. vi. p. 21.

⁶ Ecclesiologist, vol. iii. p. 106, reviewing "Architectural Notices of the Churches of the Archdeaconry of Northampton," No. II, in which latter work a sketch of the painting is given.

⁷ See Gage's History of Hengrave.

⁸ The Rev. Edward Duke, in his "Prolusiones Historicæ," has a long argument, intended to establish a less literal reason for the appearance of this portrait, which he considers—and he is borne out by some show of authority—to be a symbolical representation, or rather personification, of the Cross of Christ; hence Christopher (Χρυστοφορος), "the bearer of Christ." Viewed in this latter light, the same reference to a protecting power is equally, and certainly more correctly applicable.

door. At Aldburgh it is painted in the north aisle over the north door. At Impington on the north wall of the Nave over against the south door. At Croydon on the south wall opposite the north door; in each case immediately within view on entering or leaving the church. In some churches in Norfolk it is even painted on the door itself.

The introduction of that of St. Nicholas, it is possible, may have had some reference to his peculiar attribute of Patron of all young persons; and in the same manner that of St. George may have been considered to have had a similar claim, as Patron generally of England, or perhaps symbollically viewed, as the personation of the Christian fight.

As respects the second, or the Lingle and the Epistopal portrait, it is only necessary to observe that, admitted at the same time, as before noticed, both such were equally general, and appear associated with the saintly, as well as singly, in numerous cases. Portraits of King Sebert as Founder, and of Edward the Confessor and Henry III., as Re-founders and Benefactors, joined with those of St. Peter and St. John the Evangelist, were among those painted on the Sedilia at Westminster. Those of the latter King as Founder, and his Queen, were painted on the wall of the Chapel of his Palace at Westminster, A. D. 1245. Those of Edward III, his Queen and children, were also depicted in like character on the walls of the Chapel of St. Stephen. The portrait of Richard II., now preserved in the Jerusalem Chamber, formerly hung as a Benefactor in the Choir of the Abbey Church. At St. Alban's the likeness of Offa was a noted object. At Windsor, portraits of Edward IV., Henry VI., Edward V., and Henry VII., were painted on the outside of the Choir Screen in the south aisle. At Chichester portraits of all the kings of England, from William the Conqueror to Henry VIII., joined

¹ Gough's Sepulchral Monuments, vol. i. part i. exxvi. n. See also vol. ii. plate xxxvi. of this author for a representation of a St. Christopher from the door of a Chantry in Latton Church, Essex.

² Vet. Mon. vol. vi. p. 20.

³ Dallaway's Discourses on Architecture, p. 50.

⁴ Similar introductions, as respects these family portraits, were exhibited coevally abroad. Portraits of William the Conqueror and his family formerly hung in the Church of Caen. They are engraved in Montfaucon. In the Cloister of the Carmes, in the Place Maubert, at Paris, were portraits (executed about A. D. 1317) of the family of Louis IX. At the Celestines, also, in the Chapelle d'Orleans, founded 1393, by Lewis of Orleans, younger brother of Charles VI, portraits or effigies of all that family were represented. Lenoir's Museum of French Monuments, vol. 1. p. 151.

^{5 &}quot;Some account of the Abbey Church of St. Alban," published by the Society of Antiquaries.

⁶ See Carter's Ancient Sculpture and Painting, wherein is a plate of these figures as they appeared in his time.

with all the Bishops of Selsey and Chichester, from Bishop Wilfrid to Bishop Sherburne, now adorn the walls of the south Transcept. In the case of the Church, indeed, the introduction of the Royal portrait, either as Saint or reigning King, was long retained, as the latter, so late as the time of Charles I., whose picture was set up in many churches ¹.

As the reigning sovereign, the Kingly portrait frequently occurs also in other situations. The portraits of Henry III. and his Queen, seated with their Barons, were painted in Dublin Castle hall, A. D. 1243 ². Portraits of King Athelstan, and of Richard III., of the age of Henry VII., were discovered during some alterations made a few years since, painted on the panels of a room in Baston Manor House, Kent ³.

Of the Episcopal and Abbatial, introduced in like manner as Benefactors, or as ruling Bishops and Superiors, &c., there might be produced a correspondingly numerous list. At Ely, as well as those of all the Abbots of the Monastery, and of the Knights associated with them in the government of the Isle of Ely, painted on the celebrated Tabula Eliensis, were portraits also of Wulstan, Archbishop of York; Osmund, a Swedish Bishop; Helfwin, or Œlfwin, and Elfgar, Bishops of Elmham, now Norwich; Ednoth, Abbot of Ramsey, and afterwards Bishop of Lincoln; Athelstan, Bishop of Elmham; with Brithnoth, Duke of Mercia, all depicted as Benefactors on the north wall of the Choir of the Abbey Church, over their respective places of re-interment, tempo Edward III 4.

Of the next in order, both on account of prevalence and antiquity of use, viz.,

^{&#}x27; Ellis's Original Letters, note p. 254. The portrait of Queen Elizabeth was put up in several London churches. See Archæological Journal, quoting the authority of Stow.

³ Vet. Mon. vol. vi. p. 24.

³ Gentleman's Magazine, vol. c. p. ii. p. 497.

^{&#}x27;Bentham's History of Ely, p. 85. This author says, that these paintings, with the names over each figure, were visible, though decayed, in his time. Gough, in his Sepulchral Monuments, gives some of the figures, and also the following description, copied by Bentham from an old Manuscript Liber Eliensis, attached, by way of explanation, to the same:—"Iste sunt Confessores Christi, quorum corpora jacent ex parte aquilonari chori Ecclesie Eliensis in locellis separatim in pariete lapideo, Wlstanus Eboracensis Archiepiscopus, Osmundus Epus in Swetheda regione, Helfwinus Helmanensis Epus, Elfgarus Helmanensis Epus, Ednodus Abbas Ramysiensis Epus Lyncolniensis, Adthelstanus Helmanensis Epus, Brithnodus Dux Northanimbrorum Strenuissimus."

To these Portraits of Benefactors, and to Books of Benefactions, coevally used as among the ornaments of the altar, and of which that called "The Golden Book of St. Albans," (Cott. MS. Nero D. vii. Brit. Mus.) containing portraits of all the Benefactors to that Abbey, with a list of their donations, is a fair example, succeeded the Tablets of Benefactions so common at a later period.

the Historical subjects, an endless variety, taken collectively, might be enumerated. To commence, however, with the

with the Sacred and other portraitures, the usual ornaments of walls, &c., not alone in religious edifices, but also in domestic erections. The fondness for, and general admission of, the Scripture story, or of subjects derived from scrip-

ness for, and general admission of, the Scripture story, or of subjects derived from scriptural reference, in both cases, is exemplified throughout the whole of the middle age by repeated introduction. Witness those painted in the Chapels and Chambers of Henry III. at Westminster, in the Tower of London, at Winchester, Windsor, Clarendon, Guildford, and Nottingham¹. The same is also to an equal, if not even to a greater extent, exhibited in the paintings of Edward III. at Westminster², while at the later period of the fifteenth century we find described among the decorations of a Lady's chamber,—

— "The Pocalypse of Kon,
The Powles Pistoles everython,
The paraboles of Salamon."

* * * * * * * * *

and,-" The Storp of Absolon 3."

In Ecclesiastical buildings generally, and in the Church particularly, the illustration of Holy Scripture was always, and appropriately so, a favoured decoration, and is exhibited with peculiar fitness, in the latter case, both as respects purpose and position, in a variety of instances. A common ornament of the wall or space over the Chancel arch, was a delineation of The Boom or Judgement Bap, most fittingly depicted on the material Portal of the Church's Holy place, in inculcation of a practical remembrance of that judgment under which all must pass to the spiritual and undecaying one of Heaven.

This was usually painted on the wall itself, and so appears in the Church of the Holy Trinity at Coventry; at Caythorpe Church, in Lincolnshire, and in other Churches. In many, however, it occurs as an independent painting, affixed to the wall. This is the case at Mitchell Dean Church, Gloucestershire, where it hangs in its usual position above the Chancel arch, and is painted on panel, or as a tablet 4. One closely

For the several stories depicted in these instances, see General List of Historical Subjects.

² See Vet. Mon. vol. vi. pp. 27-32, for a particular account of these several paintings.

² Romance of Sir Degrevant. See Archæological Journal, Nov. 1844, p. 243.

⁴ This painting is curious, as containing, in addition, subjects taken from the Life of Our Saviour, arranged in panels or compartments beneath the main subject. A full description of it is given in the Gentleman's Magazine, vol. ci. ii. 409.

resembling that at Mitchell Dean formerly existed in Enfield Church, Middlesex, an engraving of which is given in the Gentleman's Magazine, vol. xciii. i. 621, from a Plate in Robinson's History of Enfield; and a very elaborate one, probably once similarly used, though now removed from its original situation, is still preserved in Gloucester Cathedral.

To this, its more usual position, the subject of the Doom, however, does not appear to have been exclusively confined. At St. Mary, Cliffe Church, Kent, a rude representation of the Last Judgment is delineated on the east wall of the south Transept. The same subject was also depicted on the vaulting of the Choir above the High Altar at Peterborough 1, and on the west side of St. Stephen's Chapel at Westminster, A. D. 1250 2. There is also over the west door of the north aisle of Great Tew Church, Oxon, a painting which, from Skelton's description, is probably the Doom 3.

Sometimes the Doom was also used as the subject of an Altar piece, as appears from the following extract, in which the name given to the painting or tablet—" ma table d'or la quele table je appele *Domesday*"—has, evidently, allusion to the subject depicted thereon:—"Item jeo devise al monstier de Notre Dame de Nicole, ma table d'or en ma chapele, la quele table je apele Domesday achetez a Amiene." Will of John of Gaunt, 1398. Test. Ebor. p. 228 4.

At Landanwg Church, in Cornwall, an old painting of the Doom is now placed over the Altar. The same subject, also, formed a portion of the "Mappa Mundi," at Hereford, which, according to Mr. Smirke 5, "intended for an Altar piece, represents the Day of Judgment on its margin."

In other cases general scriptural subjects of like tendency, and also scenes from the Life of our Saviour, with illustrations of his Miracles, occupy, with the same view to edification, a similarly prominent position on the Chancel arch. "On the face of the wall immediately over the opening to the semi-circular Chancel" of the Chapel of St. John the Baptist, in St. Mary's Church, Guildford, in connection with corresponding delineations on the roof and walls of the Chancel itself, are subjects described ", as "The good and

¹ See Gunton's History of the Church of Peterborough; and Hierurgia, p. 277, quoting Mercurius Rusticus.

² Vet. Mon. vol. vi. p. 20, quoting Rot. Claus. 34 Hen. III. m. 7, and Walpole, vol. iii. p. 18.

³ See Skelton's Antiquities of Oxfordshire.

⁴ Oxford Glossary, Art. Table.

⁵ See Essay on the Hall of the Royal Palace and the Round Table at Winchester, by Edward Smirke, Esq.

⁶ Archæologia, vol. xxvii, 413.

evil actions of a soul weighed by St. Michael," and "The Condemnation of the damned;" while on the Chancel groining are pictures of "Heavenly and Earthly Judgment," "The Death of the Wicked," and "The Death of the Good," &c., &c. At Preston, Sussex, St. Michael weighing Souls is painted on the south side of the Chancel wall, and the same is repeated at Lenham Church, in Kent, and was exhibited also in Islip Church, Oxfordshire. At Mitchell Dean, the principal events in the Life of our Lord, of which are still preserved, The Betrayal in the Garden of Gethsemane—The Judgment of Pilate—The Mocking and Scourging—The Crucifixion—The Resurrection—The Descent from the Cross—The Entombment—and The Ascension of our Lord, were painted, as already noticed in speaking of the Doom, in immediate connection or continuation of that subject, in the front of the Chancel arch 1. Again, "Scenes from the Life of our Blessed Saviour" were also depicted at St. Mary's, Bridgham, near Thetford; and in Preston Church, Sussex, St. Mary Magdalene and Christ in the Garden, with the story of The Unbelieving Disciple, are painted on the north side of the Chancel arch 2.

In like manner, upon other parts of the walls of the Church, the Scripture lesson also appears. In the south aisle of Islip Church, Oxfordshire, was a painting of The Nativity³; above the nave arches of Catfield, Norfolk, The Seven mortal Sins and their punishments; on the south wall of the Chancel at Hornchurch, Essex, near the Altar, The Raising of Lazarus⁴; and in St. Stephen's Etton, Northamptonshire, The Root of Jesse, or Geneaology of our Lord ⁵.

Introduced as offering parallel example with the Scripture story were also the-

were the common decorations of private and Chantry chapels, agreeably with their dedication, and as a fitting accompaniment to the picture or portrait of the Patron Saint, enjoined by the Canon to be placed on their respective Altars. Of the numerous evidences which formerly existed, showing the extraordinary

¹ These subjects, as they now appear, form part only of the original painting, which it is considered extended to and joined the Roof Loft, as in the case, probably, of the Rood painting at Wincham.

² Archæologia, vol. xxiii. 313.

³ Skelton's Oxfordshire.

^{&#}x27; Gentleman's Magazine, vol. xeviii. i. p. 306.

⁵ Ecclesiologist, vol. iii. p. 56.—The patriarchs or ancestors of our Saviour, according to his genealogy in St. Matthew and St. Luke, are also painted on the Chancel Roof of St. Leonard's, Colchester.—Excursions through Essex, vol. 1. p. 81.

extent to which illustrations of this latter kind were formerly employed, comparatively few examples now remain. Occasionally, a few are discovered to have escaped the objections, or survived the demolitions and the successive whitewashings of the Elizabethan. the Puritan, and succeeding ages; and remain sufficient, joined to the recorded description of others, for authorised account.

In general practice, as just remarked, the Legendary history is represented in connection with the particular Altar or Chapel of the Saint in which such appears. Thus, incidents from the Life of St. John adorned the wall of the Oxenbridge Chantry in St. George's Chapel, Windsor, dedicated in honour of St. John, the Apostle and Evangelist. The Birth or Circumcision of St. John is painted in the Chapel of St. John the Baptist at Canterbury. The story of St. Nicholas, in St. Nicholas Chapel, in the Church of St. Edith, Tamworth, as were the stories of St. Stephen, and St. Edward and the Pilgrim, in those of St. Stephen and St. Edward, at Westminster.

To this rule, however, exceptions frequently occur; in many instances apparently from regard and allusion to the patronage of a particular Saint, irrespective of dedication, and connected only with the profession or favourite pursuit of a Founder or Votary.

Of this kind are probably the paintings of the Vision of St. Hubert, the patron of Hunters, in the Canterbury Chancel, as it is called, at Lenham Church, Kent; and on the back wall of the monument of Sir Oliver de Ingham, in Ingham Church, Norfolk 1. Exhibited with a similar non-connection with particular dedication, or accustomed place, are also the Legends of St. Austin and St. Anthony, on the Choir Screens at Carlisle; and the Miracle of St. Gregory at Beverstone Church, Gloucestershire, to which a long catalogue of others also might be added.

From the Legendary we proceed to



eneral Histories, and subjects of miscellaneous nature and purport. Of these, numerous varieties are recorded and exemplified, taken from Fabulous, National, and Individual history, from Poetry and Romance,

and from the Sports and Pastimes of the age.

Among the former occurs The history of Jason and the Golden Fleece², and as properly of this kind, The Combat of King Richard and the Lion 3.

¹ Gough's Sepulchral Monuments, vol. i. part i. p. 120.

² See Warton's Observations on the Faerie Queen of Spenser, vol. i. p. 243.

⁸ Vet. Mon. vol. vi. p. 23.

Of the Aational, there are many early 1 as well as continued and repeated instances. The Gestes of Antioch, or History of the Crusades, were painted in 1250, both at Westminster and at Clarendon, and also in the Tower of London, in 12512. We have also The Coronation, Marriages, Wars, and Funeral of Edward I. at Lichfield, A. D. 1322; The Coronation of Edward the Confessor depicted on the walls of the Painted Chamber, tempo. Edward III.; The Murder of Thomas à Beckett, painted at Canterbury, Stratford-on-Avon, and Preston; and The Meeting of Henry VIII. and Francis I. on the Field of the Cloth of Gold, with other subjects of English history during the reigns of this King and his successor, at Cowdray, in Sussex.

Among the Endibitual histories or representations of remarkable events in connection with the acts of eminent persons, those of Henry III. saved by his Dogs, painted in his Wardrobe at Westminster; and the favourite subject of this King, the story of Edward the Confessor and the Pilgrim; for the many instances of which see the list of Legendary histories.

To the prolific source of Nortry and Romante, reference was frequent and extensive. Subjects from the "Morte d'Arthur" decorated the walls of Tamworth Castle Hall. Pictures of

"Grete Charles with the Crounne, Spre Godfray the Boyloune, And Arthur the Bretoune,"

¹ The subject of the Bayeux Tapestry was first painted, as a picture, by command of Matilda, and afterwards worked by her. See Archæologia, quoting "Memoirs de l'Academie Royale des Sciences, tom. viii." "Memoirs de la Monarchie Française, tom. iv." and "Ducarel's Antiquities, Appendix."

As offering a parallel example, it may be noted, that part of the ceremony of the Coronation of Knute and his queen, Elfgiva, is painted at the beginning of a very curious coeval MS., formerly belonging to Hyde Abbey, now (1775) in the library of J. Astle Esq. See Archæologia, vol. iii. p. 186. Many parts of English history are also represented in the illuminations of that copy of Matthew Paris, which he presented to Henry III. (now in the British Museum).

² See Vet. Mon. vol. vi. pp. 20-23. From these being the subjects depicted on the walls of the chamber at Westminster, it became to be called the Antioch Chamber. In like manner, from the nature and character of the decoration, other rooms were correspondingly named. The great room in the Deanery at Westminster was, from a representation of the City of Jerusalem on its walls, called the Jerusalem Chamber—

"K. Hen. Doth any name particular belong

Unto the lodging where I first did swoon?

War. 'Tis called Jerusalem, my noble Lord.'—Shakespeare, Hen. IV. Part II. Act iv. Scene iv.

See also Act II. Scene I .- "Sitting in my Dolphin chamber," &c. Again, so also the Star Chamber.

³ Warton's Observations on the Faerie Queen of Spenser, vol. i. p. 61.

as described in the Romance of Sir Degrevant¹, with other of the Worthies, and the Seven Champions of Christendom, were painted on the walls of Nether Hall². The latter were also pourtrayed on the walls of the Cloister of Wenlock Abbey, Shropshire³.

To exhibitions of the sports and pastimes, thus applied, there are many interesting allusions. From a very early date such seem to have illustrated the MS. books or treatises on the Sports of the Field, the Feats of the Tourney, and the Amusements of the People. The Cott. MS. Tiberius B. v. of the age of the ninth century, contains several curious paintings, representing the hunting of the Wild Boar or Swine. Another of the same age (Cott. MS. Tiberius C. vi.), exhibits the sport of Hawking. Tempo Edward III.

——— "old portraiture Of horsemen, hawkis, and houndis, And hurt dire al ful of woundis,"

are alluded to as the garnishment of the walls of the poet Chaucer's sleeping room; and at a later period, a common subject of the wall hangings, called from this species of representation by the heraldric term of "Vervois," were the sports of the Chace, and delineations of Birds and Beasts of Venery 4.

Of the Feats of the Tourney, some curious illustrations are given in a MS. of the latter end of the thirteenth or beginning of the fourteenth century (Royal MS. No. 14. E. iii). Exhibiting more direct example, however, are painted in Tamworth Castle Hall, —"Syr Launcelot du Lac" and "Syr Tarquin" in the act of jousting 5.

Of Miscellaneous Subjects and Patterns, not included in either of the above,

¹ Archæological Journal.

Gough, vol. i. p. i. p. 126. n.—The "Nine Worthies," according to Harleian MS. No. 2230, fol. 7, were —Duke Jossua, Hector of Troy, Kyng David, Emperour Alexander, Judas Machabyes, Emperour Julyus Cæsar, King Arthur, Emperour Charlemagne, and Sir Guy of Warwycke; the place of the latter however, says Strutt, in the Introduction to his Sports and Pastimes, p. xli. being originally supplied by Godefroy of Bologne.

³ Ibid.

Animals and Beasts of Sport are, in old Treatises on Hunting, divided into three classes. Those of the first class are beasts of Venery or Hunting; the second, beasts of the Chace; the third, Raskalls, from the Saxon word "parcal," a lean beast or beast of no worth, (See Strutt, n. p. 18.) or Vermin. See "Art de Venerie le quel Maistre Guillaume Tuici venour le Roy d'angleterre fist en son temps per aprandre Autres." Warton's Hist. Eng. Poetry, vol. ii. p. 221. and Book of St. Alban's, by Dame Juliana Berners, 1481.

Warton's Observations, p. 61.

there are also accounts and example to an equal extent. Among the former, interesting from their nature as well as from their apparent early adoption and connection with allegorical writing 1, as a means of conveying moral instruction, were Allegorical figures, or personations. Common subjects of this kind were personifications, and illustrations of the Employments of the Months. Winter, with his proper attributes, was represented on the mantle piece or chimney of the Queen's chamber at Westminster, A. D. 1240, and in 1259 The Twelve Months 2. The Employments of the Twelve Months were also painted on the Choir Ceiling at Salisbury 3. Personations of the Virtues and the Vices were also very early and very generally introduced 4. With evident reference to the common appearance of the latter as a decoration in his time, and as a familiar figure, William of Malmesbury styles Godfrey of Bouillon "a brilliant mirror of Chivalry, in which, as in a splendid ceiling, the lustre of every virtue was reflected."

Personations of Bounty and Covetise, or Avarice, and Meekness and Anger, occur on the window jambs of the Painted Chamber, tempo Edward III 5.

¹ Such a use of allegorical writing appears very early. Prudentius, a Christian poet of the fifth century, wrote an allegoric poem, called his Pyscomachia, in which Anger and Patience accompanied by Job, Peace and Fear, Labour and Force, Concord and Discord, are the subjects of illustration textially and pictorially. The British Museum possesses a Psycomachia (MS. Cott. Cleopat. C. viii.), and a Prudentius, written about the middle of the eleventh century (Cott. MS. Titus D. xvi.)

At a later period, the Confessio Amantis of Gower, and the Romaunt de la Rose, were similar works. Of the former, a vellum MS. written about the fifteenth century, and preserved in the British Museum (Harleian MS. No. 7184), is considered to be one of the finest copies. (See Shaw's Dresses, &c.) Of the latter, there is a copy in Harleian MS. No. 4425, executed 1480.

² Vet. Mon. vi. pp. 19 and 20.—Paintings representing the Employments of the Twelve Months of the Year, were discovered by Mr. Stothard, in 1819, among the rubbish used as a filling-in material to block up three of the windows of the Painted Chamber; (See Vet. Mon. vol. vi. p. 2) possibly the remains of the paintings referred to in the Text.

³ Carter's Ancient Sculpture and Painting, vol. ii. p. 128.—The "Horæ Sarum," printed by Pigouchet 1498; Kerver's "Salisbury Primer," of 1532, and Regnault's "Horæ Sarum," of 1539, all contain engraved representations of The Twelve Months, which it is probable are similar to those here alluded to. In the Cott. MSS. Julius A. vi. and Tiberius B. v. the latter of the tenth, the former of the eleventh century, are also drawings illustrating The Employments of the Months.

The Twelve Months were among the personages of a pageant annually celebrated on Shrove Tuesday, at Norwich. Strutt's Sports and Pastimes, quoting Blomefield's Hist. Norfolk, vol. ii. p. 3.

⁶ The subject of the Virtues and the Vices, like many others, appeared also in embroidery applied to wall decoration. Virtue and Vice fighting was depicted on one of Henry VII.'s Tapestries at Richmond.

⁵ Vetusta Mon. vol. vi. p. 35.

Chaucer also says, referring to an undoubtedly established practice in his day,-

"Sorrow was painted next Envie, Upon that wall of masourie,"

with Hate, Covetousness, Old Age, and Poverty; and again, Pity, Mercy, and Charity, were painted on the back wall of Gower's Tomb, in St Mary's Overee, Southwark 1.

Another kind of allegorical picture was that usually called the Dance of Death, at other times the Dance of Machaber or Machabere, and the Dawnce of Powlis, painted in the Cloister of St. Paul's, London, and in other places ².

Properly classible with the Miscellaneous Subjects and Patterns, though commonly introduced and used in connection with all the several descriptions before enumerated, were also Texts and Enscriptions of various kinds,—in the first instances disposed so as to form an accessory, and in others and later cases,—a primary or sole enrichment. These Texts and Inscriptions, or "Striptures," as they were sometimes called, were very early introduced in the former character, and as applied to Churches and religious edifices in which they most probably first appeared, and from whence they were adopted into other structures, are derived from the practice of the early Church, in which texts and admonitory scriptures were similarly and extensively applied *.

In English Architecture, the inscribed Scroll or Label, the earlier form in which the

Pugin says the earliest representation is not older than the fourteenth century, and that this subject was introduced in many Churches on the Continent, and in England. The most celebrated here was that of St. Paul's, painted tempo Hen. VI. at the cost of Jenkyn, a Carpenter and Citizen of London. This was copied from the one in the Cemetery or Church of the Holy Innocents at Paris.

The roof of the long wooden bridge at Lucerne has a Dance of Death painted, of the age of the sixteenth century, and very interesting. The Dance was also painted at Minden, Dresden, Lubeck, Basel, &c. The Dance of Death was frequently represented in the margin of early printed Books of Hours. One from the press of Simon Vostre, 1502, has an interesting series. The order of succession in the subject is the same as that at St. Paul's, and is considered traditional. The order is given in verse at the end of Dugdale's History of St. Paul's. See Pugin's Glossary, p. 107. Douce has catalogued the books in which the subject is incidentally noticed.

² Several are noticed in Bingham's Origines Ecclesiæ, pp. 458, 498, and 499. Those at p. 498 are repeated in Poole's "Lectures on the Structure and Decoration of Churches," with a further reference to a notice, by St. Ambrose, of the practice in the continental Churches of his time. See the first named authority, also, for the inscription written round about the Altar of Santa Sophia, by the Emperor Justinian, and for a long inscription from Sidonius, lib. iv. c. xviii. inscribed in the Basilicum of St. Martin.

Gent's Mag. vol. c. p. 1. p. 402, quoting Berthelet's Introduction to the "Confessio Amantis" of Gower, 1552.

² Stow's Survey, and Warton's Observations, p. 115.

elucidatory or other Text appeared here, occurs first about the year 1087 ¹. Tempo Hen. III. the introduction of the labelled Text, as well as other forms of Inscriptive decoration, is directed in several instances. A mandamus of the twentieth of this King, commands the scripture or motto,—

"Re ne dune ke ne tine ne pret ke desire,"

to be painted on the gable wall of his Great Chamber at Westminster². A Latin version of the same motto, as follows,—

"Qui non habet, non accipit ille quod optat,"

was also ordered to be inscribed in the Hall of the Palace of Woodstock, A. D. 1248 ³. Inscribed Scrolls of about the same age exist in the south aisle of the Nave at Westminster, and also in Etton Church, Northamptonshire.

At a little later period, Chaucer refers to their appearance,—

and subsequently to this, notices and examples are numerous. Indeed, the practice, as originally exhibited, seems to have continued so late as the time of Archbishop Williams, (1639), who caused the Cloisters at Buckden "to be fairly pargetted, and beautified with comely copartments and inscriptions of wise counsels and sentences 4;" and in a modified condition to have reached even to the present time 5.

¹ Prolusiones Historicæ.—The Descriptive Label or Scroll occurs in the illuminations of a Saxon MS. of the tenth century. (Cott. MS. Claud. B. iv.) Here the Evil Spirit is represented having a scroll, inscribed with the word Biabolis. Angels holding scrolls are also delineated in the same MS., and a figure of our Lord, with one bearing the inscription Ego sum diss deus. The subject where the latter appears represents Jacob's Dream, according to Genesis, ch. xxviii.

² Rot. Claus. 20 Hen. m. 12. See ante, note, p. 8.

³ Rot. Liberat. 33 Hen. III. and Walpole, p. 17.

^{&#}x27; Hist. of Pews, C.C.S. p. 24.

⁵ Abroad, as well as in England, the practice still prevails. Texts, from Scripture and other religious books, are painted outside the doors of the monks' cells in the monastery of the Chartreuse, prov. of Isere, in France. In Russia it is still the custom to place a bandage on the forehead of the dead, "on which is painted

The nature and purport of these inscriptions varied, according generally with the subject or object represented, the intention sought to be expressed, or the moral inculcated. In the primitive church they appear as directory or descriptive sentences, applicable to the particular appropriation of the part on which they were written: thus, over the "Secretarium," as it is called by Paulinus (in his Epist. xii. ad Sever. p. 154, edit. Antwerp, 1622, 8vo.), or the Table of Prothesis, in the Church of Nola, was written—

"Hic locus est beneranda penus qua conditur, et qua Promitur alma sacri pompa ministerii."

"This is the place where the holy food is reposited, and whence we take provision and furniture for the altar." Again, over the "Diaconicum Bematio,"—

"Si quem sancta tenet meditanti in lege boluntas, Hic poterit residens sanctis intendere libras."

"If any one, (of the Priests) is minded to meditate in the law of God, here he has room to sit and read the holy books i;" and a similar reference appears to have been retained among us, and is exhibited in many of the inscriptions, admonitory sentences, and moral couplets of the later periods.

In the earlier examples of the text, however, the same appear usually conjoined with, and as elucidatory of a represented subject, or action, &c., either by way of description by simple name,—as in the Scripture Histories painted at Westminster, tempo Edward III., where, over the persons and places delineated, are the names proper to each,—or as conveying explanation by way of extracted sentences from written account of the same, as in the case of the Birth or Circumcision of St. John at Canterbury, where the inscription on the label in the hands of Elizabeth,—

Minime - sed - bocabitur - Johs -

And on that from the hand of Zacharias,-

Johs . et . nomen . eins .

sacred texts and figures of Saints. (Vide J. G. Kohl's Russia and the Russians in 1842, Colburn.) The Greek Church is almost proverbial for a retention of earlier practices. As an instance, in many of the Greek Monasteries of Servia, the original mode of summoning to prayers during the night by sound of the mallet,—the "awakening mallet," and "night signal,"—is still retained.

¹ Vide Bingham's Orig. Eccl. vol. ii. p. 458.

being parts of the 60th and 63rd verses of the First Chapter of the Gospel according to St. Luke, with that over the painting, from the First Chapter of St. John's Gospel—

Kste - puer - magnus - coram - Dno - et - Spū - sco - replebitur -

sufficiently refers to and elucidates the representation.

At a later period Texts and Inscriptions appear otherwise, and under several varied forms of expression and modes of disposition. Applied directly and by itself, or unconnected with other subjects, the Inscriptive Text formed a very prevalent and favourite wall decoration ¹, and thus used, exhibited under various arrangements, following earlier practice as respects purport, extracts from Holy Writ, and from the Office and Service books of the Church, Prayers and Petitions to Almighty God, Our Saviour Jesus Christ, The Blessed Virgin, and the Saints, metrically paraphrased or otherwise, Moral sentences of various kinds, Family Mottos, and Poetical couplets. To these may be added, Nomal abbreviations, with Cyphers and Initials, used as powderings ².

The first named of these, viz., the Extracts from Holy Writ or Scriptural Texts, were very general. Thomas, Lord Berkeley (about A. D. 1397), "had the apocalypse in Latin and French inscribed on the walls of his chapel at Berkeley"." Prior Sellinge also, about

1 In stained glass and furniture, and even on dress, decoration of this kind was largely indulged in.

" Myndolves - plorytten full thicke"

are referred to in Piers Plowman's Crede, and, tempo Henry VII., the Family Motto, with other Texts, were the common ornaments of the Hall windows. "#Tepthfully-strüe;" the motto of the Norrey's family, exists in the Hall windows of Ockwell Manor House, Berks; and "De fferap que dirap," that of the Jefferays, in those of Chiddingly Place, Sussex.

² An heraldric term, signifying—besprinkled. There are many references in old writers, by this expression, to such meaning. Thus, in Spenser,—

" He bore a crowned little ermilin,

That deckt the azure field with her faire pouldred skin."—Faerie Queen, Book iii. c. ii. s. xxv.

See also Sir Philip Sidney, in Astrophell and Stella, st. vi.-

"Bordered with buls and swans, powdred
With golden raine."

And again in Chaucer,-

"Full gay was all the ground, and queint,

And powdred as men had it peint."—Rom. of the Rose, v. 115.

"The ground was grene, ypoudred with daisye."—Cuckow and Nightingale, v. 13.

² Milner's Church Hist. p. 613.

A.D. 1472, painted the walls of the southern walk of the Cloister at Canterbury, with Texts of Scripture¹. The walls of the Clopton Chapel at Long Melford, are also painted with Scriptural Texts, as are those of the Chapel of Moreton Hall, in Cheshire; the latter now nearly defaced. On the cornice of the Screen which now forms part of the Bourchier Monument, in the Chapel of St. Paul, at Westminster, a portion of the "Non Nobis," or 115th Psalm, is still perfect. The letters gold on a ground of blue, the words being separated by shields and heraldric devices, arranged as follows, on the outer side next the aisle,—

Aon - nobis - dne - non - nobis - sed - noi - tuo - da - gloriam -

and on the opposite, thus,-

Bon - nobis - dne - non - nobis - sed - nomini - tuo - da - glori - am -

The hollow of the Cornice in the Hall at Croydon Palace has the Scripture-

"Aosce te ipsum,"

"Know Thyself," painted in white letters on a blue ground.

Another very interesting and earlier example of the Scriptural extract is noticed by Gough ². Under the figures of three of the Apostles, painted on the back wall of the Tomb of Bishop Brownscomb of Exeter (obiit 1280), were extracts from their epistles thus,—

Jacob.	Johes.	Judas.			
Tita bestra	Titam habetis	Ecce be=			
bapor est ad	eternam quí	nít dňs			
modicum (parens)	creditis in	face * * * *			
et exterminatibur.	. noie filii	judicium			
c. Jacobí 4º	dei. t. canonica Johis 5?	* * * * * *			

About the time of the first and second Charles, also,-

Fear God. Honour the King.

being an extract from the First Epistle General of St. Peter, ch. ii. v. 17, was a common inscription on Chancel Screens and arches. The Chancel Screen of Steeple Barton,

¹ Winkle's Eng. Cathedrals, vol. i. p. 36.

² Sepul. Mon. vol. i. p. i. p. 61.

Oxon, of the age, according to Skelton, of the former King, had an altered version of this text peculiarly suitable to those times, running as follows:—

"My Son, fear thou the Lord and the King,
And medle not with them that are given to change !."

Of the Prayers to God and our Saviour, the more common forms were short exclamatory sentences, such as that on the middle rail of the Painted Screen at Worstead, Norfolk,—

"Oram * * * Deus . Amen ."

or the

" Miserere - nobis - Ihesu - Salbator,"

formerly to be seen on the back of the Choir Stalls at Canterbury?, arranged diagonally, between rayonated roses, on alternate stripes of white and green, and the "Hū merrí" of the Clopton Chapel, at Long Melford, Suffolk, Husborne Crawley Church, Bedfordshire, and other places.

Many are, however, of a more extended nature and diversified character. An interspersion of the Inscription, with flowers or other patterns, is of frequent occurrence. The old painting of the Murder of Thomas à Beckett at Canterbury, has a back ground of scriptures interspersed with flowers, diagonally disposed. The Ceiling of the Dining Hall in the Bishop's Palace, and that of the Nave of the Cathedral Church, at Chichester, were painted with scrolls and flowers by Bishop Sherburne ^a. Verses, alternated with fleurs de lis, occur likewise on the back ground of the portrait of Robert, King of Naples (1309), in the Royal MS. 6. E. ix. in the British Museum, evidencing, through the medium of a representation of the customary appearances and usages of real life, the same practice.

The verse-like or metrical arrangement of the scriptural extract alluded to in the above instance, was frequently exhibited in more direct example, both accompanied and unaccompanied with this additional enrichment of the flower, &c. Of both such, as well as of Metrical Inscriptions generally, there are several interesting evidences. The following, taken from one of the Litanies in the Church Service of the time, offers a very

¹ Skelton's Oxfordshire,

² See Gough's Sepul. Mon. plate xxix, vol. ii.

⁸ Winkle's Cathedrals, vol. ii. p. 37.

curious illustration of the latter kind. On the wall at the end of the Monk's Choir at St. Alban's was inscribed—

"Christe Bei splendor, supplico tibi destrue Gleendor 1."

At Guilden Morden Church, Cambridgeshire, was another, painted on the Screen.-

"Ad mortem duram Khesu de me cape curam: Uítam benturam post mortem redde securam: Jac me confessum rogo te, Deus, ante secessum— Et post decessum caelo mihí dirige gressum."

The common inscription over the image of the Crucifixion on the Rood Screen, still observable, says Pugin's, in many parts of the Continent,

" Effigiem Christi dum transis pronus honora Sed non effigiem sed quem designat adora "—

also affords another.

Of the same description were those also at St. Mary Overee, Southwark; where, on the scrolls held by the three figures of Charity, Mercy, and Pity, formerly to be seen on the back wall of Gower's Monument, were respectively written—on that held by Charity:—

"En top qui est fitz de Dieu le pere, Saube soit qui gist sous cest priere."

On that of Mercy :-

"O bon Jesu fait la mercye,
A la'Ime dont le corps gist icp."

- ¹ Vide Ellis' Original Letters, vol. i. p. 43, quoting the MS. of the Historia Aurea of John of Tinmouth, in the Library of Corpus Christi Coll. Cambridge.
 - ² "The Present State of Ecclesiastical Architecture, in England." Lond. 1843.
 - ³ Thus rendered in Webb and Neale's Translation of the 1st Book of Durandus,—

"What time thou passest by the Rood, bow humbly evermore,
Yet not the Rood, but him that there was crucified adore!"

There would appear to be something like a connection between this inscription and the recorded prayer of Oswald, King of Northumbria, A.D. 635, on joining battle with Cædwalla, the Mercian—"It is said that before he led his men to this dangerous onset, he planted an ensign of the Cross in front of their ranks, and kneeling with them before it, prayed for deliverance and victory. 'This sign of the Holy Rood,' he said, 'is our token of blessing: at this Rood let us bow, not to the tree, but to the Almighty Lord that hung upon the rood for us, and pray him to defend the right.'"—Churton's Early English Church, p. 69.

And on that by Pity:-

"Pour la Pitie Iesu regarde, Et met cest alme en saube garde '."

The Moral Sentence and Poetical Couplet, as a similar form of inscriptive decoration, was also very extensively used, and appears in many cases very appropriately introduced. That of Henry III.—

"Re ne dunc ke ne tine ne pret ke desire"-

painted on the wall of his Great Chamber at Westminster, as the place of hospitality, has been already referred to. Many corresponding instances might also be adduced.

At a late date this proper relation of the Sentence to the appropriation of the room or place, seems to have been a rule duly attended to, and a matter of particular study. In Tusser's "Five hundred Pointes of Good Husbandrie," there is a series of Posies as they were then called, or proverbial rhymes, for various rooms of the house; such as "Husbandlie Posies for the Hall,"—"Posies for the Parlour"—"Posies for the Guest's Chamber," and "Posies for thine own Chamber." Some of the "Proverbis" at Leckinfield Manor House, Northumberland, are noticed as extending to thirty-two stanzas ².

Of the nature and point of other and more general applications of the Posie, or Moral Sentence, a publication of the date 1601, the commencement of the 17th century, gives good illustration, saying,—

"Read what is written on the painted cloth:

Do no man wrong; be good unto the poor;

Beware the mouse, the maggot, and the moth;

And ever have an eye unto the door "?"

¹ See Gentleman's Magazine, vol. c. i. p. 402, quoting Berthelet's Introduction to the Confessio Amantis of Gower, 1552.

² See Hunt's Exemplars of Tudor Architecture.

In this study of relation to particular destination in the adoption of the Text, viewed as a decoration, the middle age appear to have had reference to the somewhat similar practice of the classic æra. Among the ancients, the decorations employed were often expressive of, or appropriate to the use of the room in which they were introduced; thus, in a sleeping room, a frequent ancient subject was, "Venus attended by the Graces, or Venus and Adonis; in a Triclinium, or Dining Room, Fish, Poultry, Fruit, &c."—Fosbroke's Encyclopædia of Antiquities.

³ Hunt's Exemplars, p. 117.

In a room in Pengerswick Tower, also, near Sidney Cove, Cornwall, painted on the panels of the wainscotting, are the two following, respectively illustrative, in connection with representations of Water dropping on a Rock, and a laden Ass, of Perseverance and Niggardliness.

"Uthat thing is harder than the rocke?
That softer is than water cleere?
Pet will the same, with often droppe,
The harde rocke perce, as doth a spere:
Even so, nothing so hard to attayne,
But may be hadd with labour and paine."

"Beholde this asse, withe laden ys
"Unith riches, plentye, and with meat,
And yet thereof no pleasure hathe,
But thystells, hard and rough, doth eat:
In like case ys the rich niggarde,
"Unhich hath inoughe, and lybeth full harde"."

Other parallel instances, exhibiting at the same time the great extent to which the "wise saying" was applied, are likewise offered in the custom, formerly prevalent, of inscribing the City Conduits, on great occasions, with Moral Sentences; such as—

"Life is a drop, a sparkle, a span, A bubble: yet how proud is man?."

and in the fruit, and sweetmeat Trenchers, so profusely ornamented, during the period above referred to, with this peculiar feature ⁸.

¹ See Redding's Cornwall.

² History of London, p. 150.

The Archæological Journal for Dec. 1846, has a paper "On Ornamental Fruit Trenchers inscribed with Posies," illustrated with two curious engravings, of one from a set in the possession of Mrs. Bird, of Upton-on-Severn, and of another from a set belonging to Jervoise Clark Jervoise, Esq., of Idsworth Park, Hants; in which the kind of inscription usually applied in these cases is fully shown. The Gentleman's Magazine, vol. xcvii. ii. p. 105, contains also some interesting information on the same point.

Family and other distinctive Mottoes thus used were also very numerous. Those adopted by Henry IV. viz. "Soberagne'," or "Soubeigne bous de moy," and "a temperante," are painted on the underside of the sperver over his Tomb at Canterbury, alternating diagonally with each other. They are also repeated in the hollow moulding of the cornice, the former on the south, and the latter on the north side². On the Tomb of Thomas Tropenell, and Agnes his wife, in their Chantry Chapel at Corsham Church, Wilts, and in the hollow of the tiebeams and cornice of their Manor-House of Great Chalfield, is painted, in connection with the representation of a Yoke, the words, "Cpra belement," together, the Motto of the family—the Yoke suits well 3. Again, "Entupe woll lye," the Motto of the Longs, occurs on scrolls in a Chamber of their Manor-House, at South Wraxall, Wilts 4.

Among the nomal abbreviations, and as having similar character and import, Initials and Cyphers, used as powderings or otherwise, the Thr as the contracted name of our Lord Jesus, and the Ma for that of the Blessed Virgin, were the most general. These particular Initials appear extensively on the back grounds of niches, and on

Gostling, in his Hist. of Canterbury (Note, p. 163), refers to a book called the Calendar of Shypars, printed in 1559, as containing a long definition of the word "a temperance."

¹ For several versions and explanations of the word "Soverayne" as the Motto of Henry IV. see Carter's Anc. Sculp. and Paint. p. 143, who refers to Anstis. Regist. ii. 117. See also Gent's Mag. vols. lxxxiii. lxxxv. and lxxxvii.

² Williment, in describing the painting and armorial emblazonments upon this Tomb, says, "The ornamental ground of the Soffit appears to have been twice painted, and in different designs. The under one, which is, in parts, very perceptible, consisted of eagles and greyhounds, each surrounded by a garter, and placed alternately in diagonal stripes, between which were written the words 'soverayne' and 'a temperance.' In the last painting the ground has been blue, with sprigs and flowers of gold and green. Here the words occupy the principal lines, and eagles (with wings expanded and crowned, or) and gennets (sable, collared, chained, and crowned with a large crown, or) are used as stops between the several words."—Regal Heraldry, p. 32.

³ Walker's History and Antiquities of the Manor-House of South Wraxhall.

⁴ Aubrey MSS.

⁵ For the complete settlement of the question as to the meaning of this Cypher, see "An Argument for the Greek Origin of the Monogram, I.H.C." pub. by the Camb. Camden Society; and for the various opinions and readings formerly entertained, "Prolusiones Historicæ," p. 435; "Pegge's Anonyminiana," cent. vi. xlix.; "Nichol's Bibl. Top. Brit." No. xvi. p. 19; "The Topographer," 1789 to 1791; "Gent's Mag." vols. lvii. lx. lxii. lxiv. and lxvi.; also, Gent.'s Mag. for 1835, vol. vi. p. 631; and in the Minor Correspondence of the numbers for Feb. and Mar. 1836.

walls in general, both connected and disconnected with other representations. On the walls of Ewelme Church, Oxfordshire, the contraction Thr, in gold, occurs as a powdering on a ground of light blue. The same is also painted on the panels of the nave ceiling at St. Alban's; and at Gloucester the Thr, and the letter At, surmounted of a crown, appear in the painted tiles of the pavement, as does also the double contraction Thr rpt, a variation of the symbol, repeated, with an alteration in the finals to Thr rpt, on a painting in the Hungerford Chapel, Salisbury. The letters Thr, enclosed within a wreath, and the crowned At, are to be seen likewise in the aisle roofs of St. John Maddermarket, Norwich, the former as the general pattern for both, and the latter as a powdering to that portion of the south aisle which originally formed the Chapel of the Blessed Virgin 1.

Of other Initials and Cyphers similarly employed a numerous list might also be given. Derived from an extended use of such as an ornament, or enrichment, on early robes and hangings, they occur constantly in the imitative representations of these features in pictures and in painting. The robe of the figure considered to represent King Athelstan, at Baston Manor House, Kent, is shown powdered with golden &s. The tunicle, or under garment, of the portrait of Richard II., in the Jerusalem Chamber, at Westminster, also, is powdered with crowned &s.

In addition to Initials, were other varieties of ornaments, applied in like manner as powderings, or used, sometimes according to a form and arrangement which, with similar reference to heraldry, has been termed diaper ², and at others, in several conventional and fanciful patterns.

A very common wall ornament of the first kind, was a powdering of golden and other colored stars. Many instances of these are found and recorded. On removing a modern Altar-piece during some comparatively late repairs to St. Bartholomew Church, Smithfield, the eastern wall was discovered to have been painted a bright red color, studded with black flaming stars.

As an indication of the heavens, above a line of imitative tapestry in niches and

As showing the extended prevalence of these particular Initials, or Symbols, it may be mentioned, that in Ufford Church, Suffolk, the notorious William Dowsing "brake down" "nigh a hundred Jesus' Maria" from the roof of the Chancel alone; and at Benacre Church, 18 Jesus'; at Nutford Church, 9; at Dunwich, 60; at Cockie, "many"; and at Bramfield, "divers."—See Journal of William Dowsing, appended to Well's Rich Man's Duty, &c.

² From "Diasprus," a rich sort of stuff.—" Pluviale Diasprum cum Phrygiis."—Pugin's Gloss. p. 108.

on the panels of screens, &c., golden stars on a blue ground was the usual powdering, and the same appears in roofs and ceilings in innumerable instances, as an especially appropriate enrichment. Their introduction in the latter cases occurs very early (see Ceilings). As a wall decoration, also, they are noticed at a remote period. A Mandamus of the 22nd Henry III. directs the walls of his chamber at Winchester to be painted green, and starred with gold ¹. Subsequently to this, applications of the starred enrichment are frequent and continuous. The enclosure to the Holy Water Font at the north door at Durham was "finely painted with blue and little gilt stars." A portion of the Church also, at this part "was covered above head with wainscot, very finely painted and varnished azure, and set out with stars of gold ²." So late as the date of the parliamentary survey of Wimbledon, the wainscot enclosing, or on the outside of, the staircase leading from the Parlor to the Great Gallery there, was "all well gilte with fillets and stars of golde ³."

Of the other varied powderings many examples also are yet to be met with. The walls of the Chapel of St. Erasmus, at Westminster, have been powdered with fleurs-delis and clover leaves alternating. At Stanton-Harcourt Church, Oxon, are indications of an arrangement of the Three Nails, as among the implements of the Crucifixion, as a powdering. In the, otherwise, unoccupied field of paintings, delineated as pictured subjects on walls, interesting evidences of these different powderings are also exhibited. The back ground of the painting representing the incredulity of St. Thomas at St. Albans, is powdered with Crowns of Thorns; that to the portrait of St. Christopher, on the wall of the Church of Wilsford and Lake, near Ambresbury, Wilts, is covered with a kind of geometric flower, "arranged in equi-distant and quincuncial order 4."

These geometric flowers are commonly used as powderings on the lower panels of many screens, and as an enrichment to mouldings generally. Some of a very interesting character are to be seen on those portions of the chancel and aisle screens which are still preserved at Brandon Church, Suffolk, and also on that in Burlingham St. Edmund, Norfolk. On mouldings they are introduced almost universally, in many curious varieties.

¹ Rot. Liberat. aº. 22 Hen. III. m. 3. — " Mandatum est vic' Southampt. quod cameram apud Winton colorari faciat viridi colore et stellari auro, in quibus depingaritur historiæ veteris et novi testamenti."

² Rites of Durham, p. 43.

³ Survey of Wimbledon, Archæologia, vol. xviii. p. 399.

^{&#}x27; Duke's Prolusiones Historicæ.

The heraldric cognizance, as a powdering, was also frequent. The painting of Edward the Confessor, on the Sedilia at Westminster, has a back ground of a dark brown, or chocolate color, charged semee of Lions, passant gardant, Or. The back grounds of the portraits of Edward, Prince of Wales, son of Henry VI., Edward IV., Edward V., and Henry VII., in St. George's Chapel, Windsor, were powdered, or charged, with the heraldric, or family, cognizance of each, respectively ¹. A small room beneath the "easte stayres" at Wimbledon Manor House, called, probably from this decoration, the Den of Lions, was "payntede rounde with lyons and lepards ²." The walls of the Oratory adjoining the Library at Naworth Castle, also, were painted red, and powdered with escallop shells and cross-crosslets—respectively the armorial devices of the Dacres and the Howards.

Of the Diapered and Miscellaneous Patterns the varieties are almost innumerable, particularly in the later examples of their adoption in wall decoration.

The former are in many cases of great beauty. Some of the diapered back grounds to the niches of the Rere-dosse, or Altar screen, in the Lady Chapel at Gloucester, are exceedingly rich. Here, as is often the case also where more minute ornaments are introduced on mouldings and general surfaces, the pattern is stamped in relievo in a mastic, or plaster composition. (See Modes of Execution, &c.) The diapers on the back walls of the Sedilia at Tewksbury are interesting examples of a less elaborate and probably earlier character. A diaper of a similar kind is shown on the surcoat of the figure representing Richard Brito, in the painting of the Murder of St. Thomas à Becket, at Canterbury. A very good specimen of the diapered ground exists in the Trinity Chapel, at Aldenham; and there is another in that of St. Nicholas, at Tamworth. Many of those from Monumental Effigies, as exhibited by Stothard, are also very beautiful.

Among the latter, applications of plain colour were frequent during the Norman and Early-English periods. Some, generally presumed to be of the former age, yet exist

¹ See Carter's Ancient Sculpture and Painting for a Plate showing these paintings as they appeared in his time.

² Survey of Wimbledon.

^a Some of the carved diapers in Early English and later work, as formerly painted, might be likewise referred to. The diaper work between the arches of the nave and triforium, at Westminster, for instance; that of a similar kind, a small portion of which is still preserved, at Canterbury, and the back walls of the sedilia, at Preston Church, near Faversham, Kent. The carved and painted spandrels of the arcade of the Chapter House, Westminster, may be also mentioned.

⁴ The Monumental Effigies of Great Britain, by James Stothard. 4to. London.

in the nave at Rochester, and in the transcept of Winchester. Paintings of the same description, which may, with less uncertainty, be referred to the latter age, yet remain also in the south transcept at Rochester.

In the instance here named, evidencing, with peculiar distinctiveness, the derivation from hangings of plain silk of various colours 1, and showing the early mode in respect to disposition, these applications of plain colour, are arranged in horizontal bands or breadths, alternately red and blue, averaging, according to the depth or layers of the stonework, from 18 in. to 22 in., carried through the mouldings of the windows, &c., over the whole surface of the south wall of the transcept²; each course, where the same abuts on the arches of the windows, &c., being made to diverge and follow the radiation of the arch lines.

This band or breadth-like disposition occurs commonly in the earlier applications, not only of simple or plain tints to walls, but also where subjects and varied patterns were introduced, and it appears to have been continued and adopted, more or less, in several of the later. Such an arrangement of plain colour at Rochester and Winchester has just been noticed; at Westminster the subjects in the painted chamber were disposed in horizontal ranges or breadths ³; and at Cliffe Church, Kent, that of a very curious picture of the Doom, apparently of the same age, painted on the east wall of the south transcept, is similarly arranged.

¹ This reference to the hanging as the prototype in early wall painting, has been before remarked upon. In later instances it is still to a great extent observable. Very many of the later wall paintings take the character of the wall cloth. It appears, more or less, in the majority of the portraits of Saints, as well as in other subjects. The portrait of St. Christopher, at Impington, Cambridgeshire, is so painted, and is enclosed within the list or border, the usual accompaniment of the hanging, as shown in the Bayeux Tapestry, and in the subjects painted in the chapel of St. Stephen, at Westminster.—See Britton and Brayley's Westminster, pp. 46, 49, quoting Rot. Claus. 20 Hen. III. m. 12. In one case in the latter instance, the border was "painted of a green colour," and in the other ornamented "with the images of Our Lord and Angels with incense pots." The similar painting of St. Christopher, at Wilsford, Wilts, is also enclosed within the border, and takes the same appearance.—The same is also the case in the portrait of St. Winifred, at Wells Church, Somersetshire.

² Besides those in the transept, similar bandings, judging from the westernmost one on the north side, on which some faint traces are still discernible, appear to have decorated the arches and walls of the nave. These latter, whether considered as showing the painting of the Norman or a later æra, afford curious illustration of painting applied to Norman detail, particularly in the diaper work beneath the main arches, which enclose the two smaller ones in each bay, of the triforium.

¹ Vet. Mon. vol. vi. p. 2. It is noted in the same authority that the paintings on the walls of the Chapel of St. Francis, at Assissi, are disposed in a succession of horizontal bands.

During the later periods, the vertical, or paned 1, and the diagonal arrangement, as well as counterchangings of colour, are frequent 2. Of the first there are many evidences. At Canterbury the diagonal was shown on the Choir Screens (see ante, p. 32), and a curious specimen of the counter-changing of blue and white, yet remains on the walls of the Chapel of Isabella, Countess of Warwick, at Tewkesbury.

¹ The paned and striped arrangement of colour and pattern was always a favorite one. In dress it occurs from the earliest periods. The Saxon fondness for striped and party coloured garments is noticed by Turner, in his Hist. of the Anglo-Saxons, vol. iii. p. 53, where he refers to this peculiarity in the dresses of the figures of the four Evangelists, painted in the Cott. MS. of the Saxon Gospels, Nero, D. IV. Brit. Mus.—Abroad, adopted, probably, at first from the "dolores, trilores, tetralores," &c., of the Greeks, the same feature occurs, though perhaps in a more pristine shape. "The ancient Dalmatic," says Pugin, in his Glossary of Ornament, p. 103, "was usually composed of white silk, striped with purple." Tempo. Louis IX. of France, the monks who accompanied that king from Palestine, and were settled by him in the Monastery of the Carmes, in the Place Maubert, Paris, had cloaks striped with white and brown. See Lenoir's Mus. of French Monuments, vol. i. p. 151.

In hangings, its appearance is sufficiently indicated in the name "Panni,"—from whence counterpane, panel, &c.,—commonly applied to such and similar furniture, as per example:—

"Item, 19 panni baudekini, novo de serico puro.

"Item, 47 panni novi baudekini de serico mixto unde 26 panni.

"Item, rubei et 14 panni de Morr, et 3 panni virides," &c.—Inventory of Canterbury. Dart's History of Canterbury, Appendix, xvi.

Again,—"Et solvit Willielmo Payntour, pro pictura novi tabernaculi Eucaristiæ et j le creste supra magnum altare, et pro ij *pannis* pictis, pro eodem altari, xxvjs. viijd."—Inventory of Priory of Finchale, 1463, p. ccxcij. See Oxford Glossary, p. 117, Art. Creste.

The "panno pro lectrino" also occurs, see Testamentum Walteri Skirlaw Dunelm. Episc. 1403. Tet. Ebor. 308. As evidencing, likewise, a still more extended exhibition of the peculiarity, it may be observed that, in an illumination in the Cott. MS. Claud. B. iv., the Tent of Noe, or Noah, is shown, as formed of strips, or breadths, of differently coloured cloths. In one case red, blue, and yellow, alternate; in another, red, blue, and a kind of grey. Each strip has an edging of a lighter or darker colour, indicating the list or border.

² On large or extended surfaces, plain colouring and whitening appear still to have been continued. The King's Great Hall, at Westminster, was whitewashed tempo. Edward I. See Britton and Brayley's Westminster, p. 194. During the reign of Edward II., a payment, by Robert Bruce, of 8s. for a chalder of lime to whitewash his Hall, is noticed (see Tytler's History of Scotland); and A.D. 1365, 1366, the thirty-ninth and fortieth Edward III., a "certain cloister," attached to the palace at Westminster, probably the old cloister of St. Stephen, was apparently plain coloured with "ochre," 380 lbs. of that material having been provided for the purpose, with 24 lbs. of verdigris for some other part of the same cloister. Vide Britton and Brayley's Westminster, pp. 194 and 436.

From the consideration of walls, and the peculiar paintings here applied, we proceed to—



oofs and Crilings are included among the earliest evidences of pictorial and coloured decoration. Roofs of azure, studded with golden stars, were common at a very early period; and, thus decorated, were considered to have a natural as well as symbolic allusion to the heavens. Stubbs, in his "Actus Pontificum Eboracensium," calls the ceiling of York Cathedral "a splendid heaven."." Malmsbury also describes that of Canterbury, completed by Prior Conrad, as representing heaven.

The use of this particular decoration in ceilings, like many others of those exhibited during the middle ages, is apparently derived from the classic introduction of the same ornament in like situations², retained and exhibited generally on the Continent, and from this source early adopted here.

¹ Bardwell's Temples, Ancient and Modern.

² Gilt stars, on a blue ground, occur in the caissons of the ceilings in the Temple of Theseus, and green and red stars on the ceiling of the exterior Propylea of the Temple of Ceres, at Eleusis. See Transactions of the Inst. of British Architects, vol. i.—In this the ancients appear only to have continued a still earlier practice. Diodorus Siculus describes a peristyle, belonging to the Tomb of Osymandis, at Thebes, in Egypt, the ceiling of which was decorated with stars on a blue ground.

The bandings or spiral lines of alternate colours on the beads, and other mouldings of the perpendicular age, appear also to claim the same origin. Beads banded red, white, and blue, occur in the Temple of Metapontli.

While on this subject it may be observed, that a talented architect, M. Semper, of Altona, as stated in the

Of such retention and general use, in the former case, direct evidence is offered in the writings of Alcuin. This author, in a letter to Charlemagne, describing the studies taught by him while instructor at Turin, says,—evidently referring, as a ready means of exposition, to a familiar object,—"I strive to illuminate many, by the arrangement of the stars, as from the roof of a lofty Palace." Again, in the Saxon Dialogues, the stars are called—"the paintings of the summit of nature; the ornaments of night 1."

In England, at a somewhat later period than the date of these notices, the "starred roof" was very prevalent. In addition to those of York and Canterbury before mentioned, the ceilings of Westminster and Gloucester choirs were originally thus ornamented, and there are numerous additional instances in other and smaller churches. The panels in the ceiling of the Clopton Chapel, at Long Melford, in Suffolk, are, or rather were, a delicate azure, studded with gilded stars ². Some at St. Michael's, Coventry, are similarly enriched. At Oxford, the Bodleian Library and Picture Gallery

Quarterly Review, No. xxxv. p. 172, inclines to the opinion, that the whole system of ornamental colouring in vogue among the artists of the middle ages, was derived from the polychromic works of the ancients. "In both," he observes, "we find the same predeliction for blue and red, which were brought into harmony by an intermixture of gold, green, and violet. In both, too, we discover the same principle of colouring the leading architectural forms and members red, and the intermediate spaces blue." Upon this prevalence of blue and red in the classic examples, another author, M. A. F. Von Quast, see same Review, also remarks, in describing the coloured embellishments of the Temple of Theseus,—"In this edifice," he says, "the prevailing colours were blue and red, both of a full deep tone, yet so applied, that one or other of them formed a darker ground, relieving that placed upon it. The corona was a full blue, and the guttæ beneath it of a brownish red thic. The lines of the foliage on the cymatium were alternately red with blue streaks, and blue with red ones, while the intervals between the leaves were filled up with green." . . . "Some of the coffers are painted of a brownish red, inclining to violet, against which a green ornament relieves itself; others show red stars on a blue ground. The plain architrave of the portico was a bright red, while the frieze was blue, with figures in relief upon it painted in their natural colours."

Of a correspondent practice, as respects several of these peculiarities, in the introduction of colour in the middle age, both in this country and abroad, there are certainly many examples. Bright blue was in prevalent use as a back ground to figures, and in hollow mouldings. Red appears in juxta-position with the latter, upon the fillets and main lines of panelling and screen work, in a number of cases. Blue and red, with yellow, it may be added, are the prevailing colours in Bajeux Tapestry.

¹ Turner's History of the Anglo-Saxons, vol. iii. book 7, c. 2, pp. 23 and 472.—In the same dialogue, Spring is denominated the "painter of the earth."

² Neale's Churches, vol. ii.

had ceilings "painted blue, and sprinkled with golden stars;" and Queen Elizabeth's Chamber, at Woodstock, had a similar one '." At St. Nicholas, Yarmouth, the panels of the ceiling of the north aisle are sprinkled with "gilded cinquefoils, radiated like stars." In the Chapel of the Virgin, or Our Lady Undercroft, at Canterbury, a curious variation appears. Here the vaultings were painted "of a bright blue colour, ornamented with small convex mirrors, rayonated with gilding, and interspersed with gilded quatrefoils." At St. Mary's, Bury, similar mirrors, or convex glasses, were introduced, set in lead, cast to imitate small masses of cloud.

The frequent introduction of ornaments of this latter kind, is to be gathered by implication from many of the descriptions of internal decoration in old poetry. Thus in the Romance of Arthur of Little Britain, a roof is described as containing "all the seven planettes, wrought with fyne golde and sylver, and all the sytuacyons of the hevens, wherein were pyght many carbuncles and other precyous stones." Again, in the Romance of Sir Degrevant, it is said,—

"Ther was a ryal rooffe In a chamber of loffe, Hyt was bushed above With besauntes ful bryth."

In the other forms or modes of decoration applied to ceilings, there were very many varieties. In some of the earlier, the mosaic, or inlaid enrichments, coevally exhibited abroad, appear to have been imitated, or chosen as patterns for the paintings. The nave ceiling of Peterborough, of the age of the twelfth century, is "painted in a rude mosaic pattern of stiff leaves, divided into lozenges and flowers of the same description s." The choir and transcept have also flat ceilings of wood, the former "painted in circles and lozenges," the latter in a pattern composed of "octagons recurring, and

¹ Warton's Observations on the Faerie Queen, p. 274.

² Neale's Churches, vol. i.

³ Williment's "Heraldric Notices of Canterbury Cathedral."

⁴ In a number of instances the stars, as well as the other ornaments thus introduced, were cast in lead, and in others, carved in wood and affixed to the panels.

⁸ Dallaway's Discourses, pp. 36-37.—Some of the ornaments of this ceiling are given in Archæologia, vol. ix.

filled in with subdivisions, the intervening spaces being ornamented with flowers and other devices '." The chancel roof of the Chapel of the Blessed Virgin, at Canterbury, also "retains vestiges of mosaic patterns 2."

During the Norman and immediately succedent era, this mosaic character appears to have prevailed, to equal extent in painted as in other enrichments, as may be observed in the case of many of the pavements and sepulchral memorials of this date. In the paintings of the next and subsequent periods, the peculiarity is more limited, becoming subservient, or giving place to less arbitrary and to natural forms.

In the first instances, however, approximating, as it would appear in some degree, to the earlier forms, many of the ornaments introduced on ceilings follow the medallic arrangement commonly seen in early Norman ornament. Several of the subjects on the groining of St. Mary, Guildford, are medallions. The Sacraments and Services of the Church on the walls at Catfield, Norfolk, are so likewise. At West Walton, in the same county, the paintings between the nave arches also take the medallic appearance; and at St. Albans, those on the groined roof of the choir in a measure retain the same character³.

Later examples show many other arrangements and adoptions. The north transept, in the last mentioned Church, has a flat boarded ceiling, painted to imitate square panels, in the centre of which are represented, alternately, the Holy Name, and angels holding shields of arms, each enclosed within a wreath. The similar ceiling of the nave is painted in like manner in squares, respectively ornamented with flowers and lions, and the Holy Name as before. The ceiling in the Dining Hall of the Bishop's Palace, at Chichester, built by Bishop Sherborne, has its compartments painted with scrolls and armorial bearings. The nave roof of his Cathedral was also enriched by the same prelate with "various scrolls and flowers 4." On the rafters of the Clopton Chapel, Long Melford, before noticed, are painted small scrolls or labels, inscribed #bū mercp, and @rā mercpe, in connection with shields emblazoned with the bearings of

¹ Winkle's Cathedrals, p. 77. See also Archæologia, vol. ix.

² Buckler's Cathedrals.

³ The Painted Chamber at Westminster, had a flat boarded Ceiling, with ornaments of a somewhat similar nature. Beneath flat wooden paterns or bosses, placed at certain distances, were portraits painted within circles. See Vetus. Mon. vol. vi.

⁴ Winkle's Cathedrals, vol. ii. p. 37.

the Clopton's, beneath which is a larger scroll, continued round the whole extent of the Chapel 1 .

During the Tudor and its antecedent, or Yorkist period, the distinguishing badge or cognizance of the rose was frequently introduced. The roof of the Prior's Lodgings, attached to Castle Acre Monastery, is "boarded above the rafters, and painted with red and white roses²." One of the rooms in the Deanery at Worcester had also, until lately, a ceiling, on every alternate panel of which was represented the union, or red and white rose conjoined, rayonated en soliel; the others having each five red and white roses, surrounded by scroll work of foliage, bearing twelve smaller red roses³.

The exhibition of various forms of the heraldic device and of the armorial bearing of particular families and benefactors, was of common occurrence in ceilings as on walls 4, throughout all the periods which succeeded the general introduction of coat armour. The armorial shield was a frequent enrichment of the panels and other flat surfaces, as in the instances already cited, and in many others which might be added 5. It was also the usual feature, heightened by painting, of the carved or sculptured boss, and occasionally of the flat tabular bosses, which in some ceilings supplied the place of the former, of which example is found in Malvern Abbey Church. The more simple heraldic device, similarly applied, is almost equally common. Those adopted by Abbot John of Wheathamstede, viz., the Holy Lamb and the Eagle, are painted on each face of the spandrels in the groining of the choir at St. Albans.

Among other and more elaborate introductions, saintly and other portraitures, as in the case of walls and screens, &c., occur frequently as a decoration of the ceiling. At St. Helen's, Abingdon, the ceiling of the north aisle is formed into long panels or divisions, corresponding with the rafters, canopied and finished with crochets and finials as

¹ Neale's Churches, vol. ii.

² Britton's Architectural Antiquities, vol. iii p. 10.

³ On a window jamb at St. Albans is a similar introduction of the rose as an ornament; and it is a singular circumstance, that in this instance the roses, having been first painted white during and in compliment to the Yorkist dynasty, were apparently, on the accession of the Tudor family, repainted red. See Archæological Journal.

^{&#}x27; Some interesting evidences of the painted shield of arms, introduced as a wall decoration, still remain in the spandrils of the Early English arcade, which adorns the aisles of the nave at Westminster.

^{*} Romsey Abbey Church has a painted ceiling, in the panels of which are painted shields of arms; and a parallel example occurs in the case of the monument of Richard II. at Westminster, on the sperver or roof of which are painted shields, charged with the arms of that monarch and his queen.

niches, on which are painted full length figures of royal and other personages. The chancel roof of St. Leonard's Church, Colchester, is similarly painted, with figures of the "patriarchs or ancestors of our Lord, according to his genealogy in St. Matthew and St. Luke '." The Patriarchs, with many of the Prophets, and other persons celebrated in Sacred History, were also represented in painting on the ceiling of the Chapel of Naworth Castle, Cumberland.

In the ceiled roof, ready means was afforded for the richer display noticed in these instances, as well as for a variety of other corresponding adoptions observable in other cases. In those unceiled, or left open to the timbers, greater distance from observation, and a less amount of plain surface, appears to have necessarily offered good reason for, or enforced a less ornate character in, the decorations employed; and frequently, it would seem, a more limited use of them. In several of the Suffolk and Norfolk roofs of this description, the painting seems confined to the bosses at the intersections, the carved figures on the hammer beams and brackets, and to the principal beads and hollows. This is shown at Tunstead, Trunch, and Knapton, in the latter county, and in the similar roofs of several other Churches and edifices ².

How far, however, the instances here enumerated may be considered, as exhibiting the application of an admitted and general principle in like cases, it would require much observation to determine, if, indeed, any accurate conclusion could now be arrived at, owing to the alterations which have been effected in most, and the consequently probable departure from their original appearance. In one or two instances, open roofs, within easy reach of the eye, show only an equally simple and moderate admission of colour. Such was apparently the case in the nave roof at Harrow, Middlesex. At St. Mary's, Impington, Cambridgeshire, also, on an open roof of simple and usual construction, the painting appears to have been restricted to the face and principal moulding of the tie beams, the fillets of the king posts, and to the chief beads and hollows of the cornice. On the other hand, and favouring the former conclusion, in many roofs of corresponding date and character to the two last mentioned, and where the admissions of colour are extended even to the utmost limit, an exclusion of the same from all those parts less immediately exposed to the eye is frequently found. This is

¹ Excursions through Essex, vol. i. p. 81.

² In the roof of the Hall at Croydon Palace, Surrey, the painting appears to have been confined to the supporters of the principals, and to the cornice.

exhibited in the roof of Aldenham Church, where the upper surfaces of many of the mouldings, hidden by their contour from view from below, are left unpainted. There are other occasions, likewise, in which the principle seems to have been admitted even in a greater degree. The Rood screen in Tunstead Church, Norfolk, is painted only on the side next the nave, that towards the chancel having been left entirely unadorned. Again, at Trunch, while the side of the screen open to the view of the general congregation in the nave, is resplendent with decoration, those applied on the chancel side are of a subdued and less enriched kind, and even then limited to such of the mouldings and parts as are necessarily included in the view through the larger or main openings of the screen; the whole of the upper portion, and of the tracery, &c., being merely painted in a plain white colour, evidently original. This latter peculiarity also distinguishes the screen at Burlingham, St. Edmund; and a like example to that at Tunstead occurs at Burlingham St. Andrew, and was formerly exhibited on the aisle screen at Aldenham.

Returning from this digression, however, it is to be observed, that in the open timber roof, as previously noticed, the applications of painting appear in many cases, in some necessarily, perhaps, from their construction, mainly on the principal timbers and mouldings; in others the colour is introduced on every member. The roof at Aldenham, before referred to, is a very interesting and elaborate example of the latter kind. That of Impington, St. Mary's, Cambridgeshire, is of the former, and shows a simple arrangement of two colours, separated by a waving line, the fillets being white, on the faces of the tie-beams very effective. The cornice, also, which has an imitative battlement, produced by the introduction at equal distances, simply, of spaces of red colour bordered by narrow white edges or fillets, intended to indicate the crenelled portions, on the naked wood of its facia, is equally so.

In the ceiled and in the groined roof, whether of wood or stone, the panels and spaces between the ribs received generally the principal decoration; the arch ribs in the one case, and the moulded framework enclosing the panels in the other, being more or less ornamented with colour and gilding to accord. In some of the ceiled roofs, the panelled appearance was given solely by painting. This is exemplified both in the nave and transcept ceilings in the Abbey Church at St. Albans; and is a peculiarity apparent in some of the earliest examples, viz., those of the transcept and the apse of the choir at Peterborough. In the transcept at St. Albans, the ribs or framework are imitated by lines of dark brown and white colour, with yellow flowers as bosses at the intersections

of the squares, separating the whole ceiling into bays, corresponding with the number of the main arches of the structure, each of these bays being subdivided into spaces, or panels, alternately painted, as before described (see ante, p. 45) with the Holy name, and angels supporting the emblazoned shields of benefactors. The panelling of the nave ceiling is produced in like manner, by lines of red, brown, and white, with a kind of purple flower as a boss; the square of the panels being cuspated, or enriched, with imitative tracery in red colour, and in the centre the monogram **3fit**, in white, on a ground of dark brown. In the corresponding ceilings at Peterborough, the general pattern of which has been already referred to, a similar practice is apparent ¹.

Where the ceiling is not thus imitative, but of the more general description, decorations on the mouldings of the framework are in many cases very profusely introduced, as in that of the Deanery at Worcester. In others, however, even under a full enrichment of the panels, the mouldings frequently appear decorated to a lesser extent, and are occasionally found altogether devoid of coloured ornament. Both in the richer one of the choir, and the more simply decorated ceiling of the nave at Great Malvern, the mouldings enclosing the panels, judging from their present appearance, seem never to have been painted, and the same peculiarity is exhibited in some of the ceilings in St. Michael's Church, Coventry.

In the groined roof, the rib mouldings usually show the more enriched character. The ribs of the groining in the choir at St. Alban's are covered with colour, diapered with minute ornaments in gold, &c., on the ogees and hollows, the beads being white, banded alternately red and green; and there are besides many other examples in which similar ornaments are introduced to an equal extent.

Of the decorations applied on the spaces between the groining in this kind of roof, those exhibited in the choir at St. Albans, already noticed, as well as some remaining in a chapel in St. Mary's Church, Guildford, offer good example. At Peterborough, the enrichments on the choir groining were of very elaborate character. Among the number was a large painting, representing our Lord in Majesty², a parallel subject to which still appears at Guildford ³.

¹ A minute description of this ceiling, accompanied with illustrative engravings, is given in Archæologia, vol. ix.

² See Hierurgia, p. 27, quoting Gunton's History of the Church of Peterborough.

³ See Archæologia, vol. xxvii. p. 413.

Next to the examples contained on walls and ceilings, some of the most beautiful and valuable evidences of mediæval painting are found on



creens and parcloses generally, in common with both the former features, appear to have been for the most part thus adorned. That usually denominated the Rood, or more distinctively the Chancel screen in the smaller churches ', particularly so; possibly with some retained reference to the similar, and in one or two cases as respects subject, directly corresponding 2, applications, exhibited on the veils or curtains used to separate the Cancelli from the nacc, or

¹ In the larger conventual and other churches it appears to have been customary to introduce more than one representation of the Rood. In the Anchorage, or Anchoritage, at Durham, was "a very elegant Rood, with the most exquisite pictures of Mary and John." At the entrance of the north aisle of the Quire was another. At the east end of the south aisle of the Quire was also "a beautiful Rood or picture of our Saviour, called the Black Rood of Scotland, with pictures of Mary and John." And over Jesus altar, opposite the Quire door, was again a "most famous Rood," . . "with the picture of Mary on the one side of our Saviour, and that of John on the other, with two glittering archangels; one on the side of Mary, and the other on the side of John."—Rites of Durham, pp. 21-36.

² It would be an interesting subject of enquiry how far the more prevalent decorations of the screen, were really adopted from those of its more ancient prototype. A common ornament of the screen, as noticed hereafter (see p. 51), were figures of our Saviour and the Saints; while a veil or hanging in the Church of Anablatha, in Palestine, referred to by Ephiphanius, had, it may be noted, the figure of "Christ, or some Saint upon it." See Bingham, vol. ii. p. 428, quoting Epiphan. Epist. a Johannem Hierosolym.

Nave, in the early church, the place of which, at a later period, the screen may be considered to have supplied 1.

At the present time nearly all the examples that can be adduced of the painted screen are of Perpendicular, or third pointed date. On those which remain of the Early English, but few traces of their original painting are now visible, or can be identified with certainty. With the Decorated the case is nearly the same 2, excepting that we admit and include with their painting, as of this age, the screens at Worstead (with those in one or two of the contiguous churches in Norfolk, such as Tunstead, Trunch, and Burlingham), Guilden-Morden, Cambridgeshire, and Southwold, Suffolk, in virtue of the decorated rather than strictly perpendicular character prevalent in their design.

On both Early English and Decorated screens, however, there can be little question but that this species of decoration was customarily applied. On the early Perpendicular it appears at once in extreme richness and variety; a circumstance fairly sufficient to prove pre-application.

On a comparison of the remaining screens, commencing with the earliest upon which painting now appears to any extent, the same general character and arrangement, as respects the decorations, is apparent, variation occurring only in the mode of execution, and the extent of the enrichment. The common ornaments of the lower and other panelled parts of the more highly enriched screens, were portraitures of the Saints, with those of Martyrs, Kings, Bishops, and other Holy personages. The portraits of

¹ It seems probable, from the absence of the appearance of any more permanent division in Saxon and Norman ecclesiastical architecture, and the frequent recurrence of representations of the curtain or hanging as a covering to doors and other openings, in coeval MSS., that the veil continued to screen the chancel arch, and form the separation between the nave and chancel, until at least late in the latter period. One of the earliest approaches to the distinctive character of the screen is exhibited in Asbley Church, Hants, where the west wall of the chancel is pierced with three semicircular headed openings, the centre, forming the entrance to the chancel, being larger than the side ones.

² There is a decorated screen remaining in Leek Church, Yorkshire, which still retains traces of painting, but whether of this age is uncertain. The shafts and tracery of the upper part are painted with green and vermillion, the panels being diapered with birds and foliage.

The Rev. C. Hart, in a paper entitled "Observations on the Antiquities of Norfolk," extracted from an unpublished work on the Topography of Norfolk, by Dawson Turner, Esq., observes, that the usual panel ornament in the Norfolk screens, was "a Saint with glory over his head, and having its usual and appropriate emblem—the back ground of diaper, in gold and colour, or a whole colour, extending as high as the Saint's head, and finishing with a gold band—azure above to represent the sky, the screen itself forming the canopy."

Our Saviour and the Apostles, were usually depicted, as the especially appropriate ornament, on the panels of the chancel screen, that of Our Lord occupying the centre place on the door. At Castle Acre and at Houghton-le-dale Churches, the figure of Our Lord is painted on the door; the Apostles on each side. In some this arrangement is varied by the omission of the actual picture of our Saviour, the opening or door itself, symbolically viewed, being considered a sufficient reference to him, through or by whom the faithful enter the Heavenly Kingdom, or its type on earth, the sanctum sanctorum of the Church. In the screens at Trunch, and Tunstead, in Norfolk, with several others elsewhere, this is the arrangement followed. At Worstead, offering exception, however, to the general rule, or it may be by way of addition, the Saviour appears to have been depicted on the extreme panel at the south side, the figure of St. Edmund, crucified, occupying the corresponding one on the extreme right hand, or north side, of the doorway; other Saints, and some of the Apostles, the intervening panels.

In the relative position of the accompanying figures of the Apostles on the screen, or the order of their representation as connected with that of our Lord, there seems to have been some variety ⁴. On the screen at Tunstead, following the rule prescribed by Durandus (see note), St. Paul occupies the right, or north, and St. Peter the

¹ Durandus (See Webb and Neale's Translation) gives, as the reason for this juxta-position, or connected representation, of our Saviour and the Apostles, that the latter "were his witnesses by deeds and words to the ends of the earth." According to the same authority, Paul was usually, and should be, represented on the right, and St. Peter on the left of our Saviour.

² Vide St. Paul's Tenth Epistle to the Hebrews.—"Having, therefore, brethren, boldness to enter into the holiest by the blood of Jesus, by a new and living way which he has consecrated for us, through the veil, that is to say his flesh; and having an High Priest over the House of God: let us drawn near," &c.

³ This panel now contains a more modern painting of our Saviour; the label at the foot, however, bears the inscription "Fir. Bolores," and appears original.

^{*} The same also occurs occasionally in the determinate. Usually, as before remarked, the figures of the Apostles fill the lower panels of the screen on each side of the doorway, or entrance to the chancel, in immediate connection with the pictured representation or symbolic figure of our Lord; but at Mere Church, Wilts, the "images of the Twelve Apostles were peynted on the face of the Rode-lofte;" in which change of position, however, a similar connection of the apostolic figure, with that of our Lord, is still maintained, and which it is to be observed is frequent where his passion, or the Rood, was exhibited. On the arriere-dos, or screen, behind Jesus altar, at Durham, was "the whole story and passion of our Lord;"—" and above the said story and passion the whole story and pictures of the twelve Apostles."—Rites of Durham, p. 35.

left or south side of the doorway; the other Apostles, with the four Doctors of the Church, being represented in the other panels in the order following:-

On the north, proceeding northward. On the south, proceeding southward.

St. Paul.	St. Peter.
St. Thomas.	St. Andrew.
St. Jude.	St. James ve Great.
St. Simon.	St. John.
St. Bartholomew.	St. Phillip.
St. Matthew.	St. James ve Less.
St. Ambrose.	St. Gregory.
St. Austin.	St. Terome.

At Trunch, though retaining their position immediately on each side of the doorway, Saints Peter and Paul are reversed from the more correct one exhibited at Tunstead; the figure of the first named apostle being painted on the north, and that of the latter, on the south side. The same variation is also shown at North Walsham 1. At Worstead the order differs altogether from both of the above; the pictures of St. John

' A particular description of each figure on this screen, the lower part only of which is preserved, is given in K. the

-	On the	north si	de, procee	ding nort	hward.			On the	south	ı, pr	oceeding sou	ithward		
e r	ecovery	of these	e paintings	The fi	gures her	e introd	luced,	and the	order	obs	erved, are as	follows	:	
. В	lyth, of	North	Walsham	, to whom	ı it appea	rs the	lovers	of med	æval	art :	and antiquit	y are in	debted for	
th	e Archa	eologica	l Journal	for Septe	mber, 18	44, bei1	ng the	substan	e of	ас	ommunication	on by M	lr. George	

1st panel, St. Peter. 1st panel, St. Paul. 2. ,, St. James the Great. 2. " St. Andrew. sy St. Thomas. 3. " St. John. 3. 4. ,, A Saint, with an escallop 4. " St. Phillip. shell in left hand. 5. " A Saint, with an open Book in left hand. 5. , St. Bartholomew. " St. Jude. 6. " A Saint, with plain crook. 6. " St. Barbara. St. Michael, apparently from the 7. 7. 8. " St. Mary, Magdalene. description. St. Mary, of Egypt. 9. " St. Mary, the Virgin. 8. 9. St. Catherine.

Plain red, no figure.

10.

10. " Blank, to correspond with the panel on the north. and St. Andrew occupying respectively, in the place of St. Paul and St. Peter, the north and south sides of the opening, and next to—

	St. John, (progressing northwa	rd.)	St.	Andrew, (progressing southward.)
those of	St. Matthias.	those of	St.	Peter.
	St. Jude.		St.	James the Great.
	St. Simon.		∌t.	Austín.
	St. Phillip.		St.	Bartholomew.
	St. James the Less.		St.	Jerome.
	(In the two next panels,		∌t.	CAilliam 1.
	modern paintings of St.		St.	Edmund, (cru-
	Paul and our Saviour.)			cified.)

There is also a further difference in both these latter screens. In the majority of the chancel screens the Saints represented are, as before observed, usually the Apostles, with occasionally the Evangelists and the four Doctors. Here many other Saints are also introduced in connection with some, and as supplying the place of others of the Apostles.

This appears to have been a practice adopted in several of the larger screens, or where the same, extending in a line across the aisles, as it does in both these cases, and becoming less distinctively a chancel than a continuous screen, offered the opportunity for further introduction. Many of the lesser screens, nevertheless, show the same intermixture, as at Walpole, St. Peter's, Norfolk ²; and in some, even of the chancel

² Representations of the twelve figures on this screen are given in Schnebbelie's Antiquaries' Museum. On the six panels on the north side of the door are painted respectively,—

_	
1st, or extreme north panel,	And on the six on the south side,
St. Mary Magdalene.	7. St. Peter.
2. St. Dorothy.	8. St. Paul.
3. St. Barbara.	9. St. Andrew.
4. St. Catherine.	10. St. John, Evangelis
5. The Blessed Virgin, holding the	11. St. James ye Great.
Infant Saviour.	12, St. Thomas.

6. St. Helena.

¹ Under this figure the name of St. Joseph is at present painted on the screen, but it is evident, from the youthful character of the figure, as well as the nails about the head and in the hand, that St. William is intended. Many of the other figures, it is probable, are also, in a similar manner, incorrectly named. Most of them appear to have suffered renovation within a late period.

screens, the apostolic figure is omitted altogether. The panels of the chancel screen at Burlingham, St. Andrew, Norfolk, contain interesting representations of several of the Saxon Saints, disposed as follows, viz.:—

On the north side, proceeding northward. On the south side, proceeding southward.

			- ~			1
1st panel		(Tarre	Name hidden, and emblem indistinct.		panel,	St. John Baptist.
		anei	emblem indistinct.	2.	99	St. Edith, b.
	2.	"	St. Edward, Confessor.	3.	,,	St. William, c.
	3.	,,	St. Benedict, Abb.	4.	33	St. Katherine, b & m.
	4.	22	St. Withburga, b.	5.	99	Obliterated.
	5.	95	Bointed out	6.	22	St. Ethelreda, (much
	6.	"	Painted out.			defaced.)

In some, again, conjunctions of the saintly with other figures are met with, as at Tavistock, in Devon, where figures representing three of the nine orders of the Angelic hierarchy, and labelled respectively "Arthangelt," "Cheruhím," "Potēs," with a crowned and winged figure, conjectured to represent St. Edmund the King, but probably in this case a personation of Dominationes, or Principatus, were joined with those of St. Lawrence and St. Stephen 1. Randworth Church, Norfolk, also affords a rich example of the introduction of the saintly with a variety of other figures; as does, likewise, the screen to Bishop Audley's Chapel, at Hereford, which contains nineteen statues of Saints and Ecclesiastics, &c., disposed in two ranges 2.

In addition to the painted image as the panel ornament, many varied subjects and patterns are also found, particularly in the case of closed screens, and those surrounding the choir in the larger churches, where more ample space afforded the opportunity for greater display. On the ambulatory side of the choir screen at Carlisle are representations of the twelve Apostles, ten of the figures nearly perfect; and in an adjoining compartment is contained the legend, or story, of St. Cuthbert, arranged in twenty-four smaller compartments, or sub-divisions, of the first. Another has the legend of St.

¹ See Gentleman's Magazine, vol. c. p. 1. p. 113. The nine orders of the Angelic hierarchy are considered by this authority to have been among the subjects painted on the Altar Screen, formerly, at Romsey Abbey Church. See Ibid, vol. xcix. 11. p. 584.

² Cooke's Topography of Herefordshire.

Anthony in twenty-four pictures, to correspond; and in another of twenty-four pictures also, is comprised the legend of St. Austin.

Subjects such as these, and others taken from the Life of our Saviour, as well as from Holy writ generally, thus disposed in series, are met with in several instances among the larger, as well as occasionally in some of the smaller screens. On the Altar Screen at Romsey Abbey Church, in connection with a painted representation of the Doom, or last Judgment, and with a series of painted figures of saints and angels, was a picture of the Resurrection. Beneath the same subject, attached to the smaller Chancel Screen at St. Michael, Mitchel-Dean, Gloucestershire, also, was, if it does not still exist, a painting divided into compartments, in each of which was depicted a passage from the Life of our Lord ¹. At Durham, one among the more considerable, the Screen behind our Lady's Altar in the Gallilee, was "devised and furnished with the most heavenly pictures ²; and as showing further varieties, those of the nine altars in the same church are described as having been "all varnished over with fine branches and flowers, and other imagery work, most finely and artificially pictured and gilded ³."

With such as this, or with similar flowered work, several of the smaller screens were frequently ornamented. A screen in Leak Church, Yorkshire, has the panels painted with scroll-work and foliage. The screen at Aldenham had a pattern of leaves and stems. Many of the Norfolk screens are also enriched with arbitrary patterns, formed by leaves and flowers alone, covering the surface of the panelling, or acting as a back ground to figures. The panels of the screen in the south aisle of Brandon Church, Suffolk, have a curious leaf-like ornament or diaper; and flowers are used in the same manner on the Chancel Screen at Burlingham.

Of the flowered and diapered ground, under the introduction of the figure, whether the latter appears as a mere painting on the panel, or a sculptured image, there are numerous examples. In the Altar Screen of the Chapel of our Lady, at Gloucester, are a series of niches, originally containing statues, the back grounds of which are of the richest description of this kind; while at Tunstead and Trunch, in Norfolk, Dartmouth, in Devon, and in numbers of other screens, the painted figures stand relieved upon hardly less elaborate ornament, similarly introduced.

¹ Gentleman's Magazine, vol. ci. 11. p. 408.

² Antiquities of Durham, p. 46.

⁸ Ibid, p. 7.

Above the lower panelling, in the upper and perforated portions, as well as other parts of screen-work, the mouldings were painted in various colours, and in many cases, further enriched with minute ornaments in gold and colour. Counter-changing in the colour of ground and ornament is frequent where this occurs, though the heraldric rule of metal upon colour, and vice versa, is not always followed or abided by. Gold ornaments, such as flowers and stars, on red, blue, and green grounds, are prevalent, as are black and white upon blue and red. On the circular beads of tracery and shafts of columns, spiral bandings of various colours—as at Aldenham, green and white; Worstead, deep red and black—are very general. An alternate introduction of two or more colours is also frequent on the panelling. In the distribution of the various colours on the mouldings, care, in many instances, seems to have been taken, to preserve the architectural lines, or those of the construction. The hollows being vermillion, the fillets surrounding are tinted a deep crimson, as at Aldenham; or deep crimson, edged with gold, as at Trunch. White hollows, at Tunstead, are relieved by gilt fillets. At Burlingham, all the hollows in the upper tracery being white, the main lines of the same are preserved entirely by the fillets, which are painted bright red. On the pulpit at Burlingham green hollows are surrounded by fillets of vermillion, and hollows tinted vermillion by fillets of green. Flower ornaments in the spandrels, as well as the crocketting and finials, are usually gilt; as are the crest ornaments. Gold is, also, sometimes very profusely applied on the buttresses and such like prominent parts, as in the Trunch and Tunstead screens. A very general decoration of the ogees in the Norfolk and Suffolk screens, is a waved division of two colours, charged with small fanciful flowers of gold, or counter-changed colour; and it is a singular feature in many, that the arrangement of the colour and ornament on each side of the centre is frequently entirely different. In that of the two sides of the screen there is usually a distinction. Both peculiarities are clearly and curiously exhibited at Tunstead.



ombs and Sepulchral Monuments, as the recipients of painted and other coloured enrichments to a large extent, and from a very early period, claim the next consideration.

The coloured embellishments applied to Tombs in the first instances, appear to have consisted, as in the case of early glass, and pavements, &c., of mosaic work, arranged in fanciful and geometrical patterns upon the construction or otherwise; the same occasionally being also set to the shape of the human figure. In France, the latter practice is considered to be evidenced so early as the commencement of the seventh century. The Tomb erected to the memory of Fredegonde by her son, Clothaire, A.D. 600. was "composed of small pieces of enamel, set in a mastic, prepared and melted to the contour of a figure sculptured in free stone 1." The monumental tablet of Geoffry Plantagenet, formerly, according to Stothard 2, in the Church of St. Julian, at Mans, and considered by that author to be as old as 1150, the period of his death, was also an enamelled or mosaic effigy.

In England, the use of mosaic work and enamelling, thus or in like manner applied, is evidenced in the thirteenth century, on the shrine of Edward the Confessor, and on

¹ See Lenoir's Museum of French Monuments.

[&]quot;The Monumental effigies of Great Britain," by Charles Stothard.—This author also notices another similar Tablet, representing Ulger, Bishop of Angers, who died in 1149, and which, suspended over his tomb in the Church of St. Maurice, at Angers, was destroyed at the Revolution.

the tombs of Henry III. and his children, erected respectively about 1267 and 1272, as well as on the wooden bier and effigies of William de Valence, at Westminster, of a corresponding age ¹.

In the sedilia, also, of the same Church, more generally known as Sebert's Monument, re-edified in 1307, mosaic, or more correctly speaking, imitations of mosaic-work are likewise introduced 2; a peculiarity apparent, likewise, in two or three other instances, as in the pediment of the Canopy to the Abbot's Seat, in the Chapter House at Canterbury, and in the tabula for the High Altar still preserved at West-minster.

In the case of altar tabulæ, such as that just adverted to, indeed, as may be gathered from the description of several of those presented to the Church in early times, and for the purposes of altar decoration generally, mosaic decoration had, it is to be observed, long antecedently prevailed; and hence, descending, may have been considered a peculiarly fitting ornamentation, primararily of the saintly shrine, and afterwards of a less venerated sepulchral memorial ³.

Of the earlier tombs, ornamented simply with colour, and so distinguished from the mosaic,—separating the structural, or strictly architectural portion of the same, from the effigies thereon,—remaining specimens are not numerous compared with such as exist of a later date. Those of Aveline, Countess of Lancaster, and her husband, Edmund Crouchback, at Westminster, may be considered as among the most ancient, perhaps, that we now possess of this kind, retaining, in any very extended degree, their former or original decorations ⁴. That of William de Longespee, at Salisbury, is possibly, also, to be included as of coeval age.

¹ A wooden effigy, similarly enamelled, represented the eldest son of Louis IX. of France, on his tomb in the Abbey Church of Royaumont.—Lenoir's Museum of French Monuments.

² The ground of the trefoils in the canopies of the Westminster sedilia, was originally covered with a thick red glass, laid on a gold foil, evidently to imitate the porphyry, and other coloured stones of the more legitimate mosaics; while the external face or ground of the canopies themselves, was plated with glass of a fine blue colour, put on silver foil, designed to represent, in like manner, the similar applications of lapis lazuli.—See Sir John Ayloffe's Description in Vet. Mon. vol. ii.

³ The early Christians are recorded to have worshipped at the tombs of the Saints, using the same as alters; and later ages still associated with the latter its appropriate reliquary.

^{&#}x27; Stothard says that painting appears on the bier, or feretrum, of Henry II. at Fontevraud; and also on that of Richard I. (obiit 1109) at the same place,—Monumental Effigies of Great Britain.

The similar tombs of the succeeding, or fourteenth century, evidence in greater number, and at the same time in a more diversified manner, the application of painting and colour to their architectural features. Those of Aymer de Valence, at Westminster, Lady Montacute, in Christ Church, Oxford, and Edward the Black Prince, at Canterbury, all exhibit it is considered, on good grounds, the painting of this period; and that of Bishop Hatfield, at Durham, erected by that prelate between 1345 and 1381, may be adduced, also, as another example.

In the subsequent erections of the fifteenth and sixteenth centuries, painting was almost universal. The tombs of Henry IV. at Canterbury, and Richard II. at Westminster, offer fine examples of the early part of the first of these periods; and a most elaborate one, of only a few years later date, occurs in that usually known as the Bourchier monument, forming a portion of the screen to the Chapel of St. Paul, at Westminster.

To other like evidences, either of this or the next century, it is unnecessary to refer particularly, there being hardly a tomb of this period, upon which the traces of painted decoration are not to be discovered to a greater or less extent. Indeed the practice, as here applied, appears to have largely characterized the monuments, not only of the Elizabethan, but of a still later date.

In the nature of the painted decorations introduced on tombs, the same general resemblance, and the same numerous varieties in subject and pattern, observable in the applications of painted ornament to other features, are, for the most part, apparent. The saintly, as well as other figures, histories, and a number of similar representations to those exhibited on the walls and screens, and other architectural fittings, are equally shown in these cases. The saintly figure is represented on the tomb of Bishop Brownscomb, of Exeter (see ante, p. 31), with scriptural extracts having very pertinent reference ¹. The figures of Pity, Mercy, and Charity, were painted on the back wall of Gower's Monument, in the Church of St. Mary Overee, Southwark. Under the arch of a tomb in Weston Baggard Church, Herefordshire, was a figure of the Blessed Virgin with a kneeling Angel on each side censing her ². Figures, indeed, both painted and sculptured, particularly the latter, were the common accompaniment of the table, or

¹ See Gough's Sepulchral Monuments, vol. i. p. 1. p. 61.

² Ibid. p. 166.

altar tomb, and also of the sepulchral brass ¹. Of histories on tombs, some on those of the Waytes in Hants, on that of Dean Borew, at Hereford, and of Sir John Arderne, at Latton, with others at Durham and Hexham, are referred to by Gough ². Of a similar kind are the paintings on the back wall of the Wootton Monument at Maidstone, as were also those on the tomb of the foundress in the Lady Chapel of Hereford ³, and in the chantry chapel of Robert Fitzhamon, at Tewkesbury. On the Suffolk monument, also, in Ewelme Church, Oxfordshire, is painted "The Assumption of the Virgin ⁴."

The subjects and patterns properly describable as miscellaneous are very numerous. Of decorations derived from heraldry, the Bourchier tomb at Westminster, and the sperver of that of Henry IV. at Canterbury, are exceedingly rich examples. Of a mixture of the same with other ornaments, that of Richard II. at Westminster, is an equally interesting evidence. A very curious pattern of the diaper kind is still discernible on the arch of the tomb of Lawrence Seymour, Rector of Higham Ferrers, in Higham Ferrars Church, Northamptonshire⁵. That of William de Longespee, at Salisbury, also shows some very beautiful diapers. The testere of the monument of Edward the Black Prince exhibits an introduction of the inscriptive with other ornament; and a scroll pattern of early date is yet nearly perfect on the back wall beneath the arch of the tomb of St. William at Rochester.

To the minuter architecture of tombs, the similarity before alluded to, in like manner, extends; and as shown in the panelling, and in the tracery and other portions

¹ The introduction of the sculptured figure on tombs dates from a very early period. Flaxman, in his Lectures on Sculpture, says, "In the reign of Charlemagne, who was contemporary with our King Edgar, the French began to decorate the outside of their tombs with statues."—See Gentleman's Mag. vol. c. p. ii. p. 47.

² Sepulchral Monuments, vol. i. n. p. 7.—The painting described by Dart (Westmonasterium), as formerly existing on the basement of Queen Eleanor's tomb, was possibly of this class. "Though the painting is now worn out," says this author, "there yet appears a sepulchre, at the feet of which are two monks: at the head a knight armed, and a woman with a child in her arms,"—probably the Blessed Virgin and St. George.

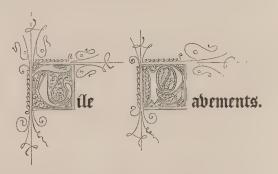
³ Gough, vol. i. p. ii. p. 194, thus describes this painting:—"Within the arch on the wall is a seated figure of the Virgin, crowned with a nimbus,—a lady, habited in a mantle and wimple, kneeling on an embroidered cushion, offers a church formed 'en croix,' with a central spire; and behind her kneel eleven or twelve religious, chaunting a gorge deployée after the foremost, who holds up a book with musical notes and \$\mathrew{albe}\$ after parens."—Fleurs de lys are painted as a powdering about and within the arch.

⁴ See Skelton's Oxon.

⁵ See a plate of the tomb, and description of the painting, in Gentleman's Magazine, vol. ci. p. i. p. 497.

enriching the general construction, exhibits, for the most part, but a repetition of correspondent applications. Into further consideration of these, therefore, it is perhaps unnecessary to enter. As respects many of the subjects, or more elaborate designs of such kind, however, ornamenting tombs, it is to be observed, though the same remark applies with almost equal force to those introduced generally, there is often an especial fitness and aptness of reference. This is shown particularly in the inscriptive legends attached to the figures of the three Apostles, St. James, St. John, and St. Jude, which decorate the tomb of Bishop Branscomb, at Exeter, and to those of Pity, Mercy, and Charity, on the wall of Gower's Monument in St. Mary Overee's, Southwark; and also in a number of other instances.

Among other features in architecture on which colour was very largely employed, and with which it appears, to a certain extent, identical, were the



annted-tyle ('tegula depicta'), or **Nontel paking**, as it was also called,—
"ypaked with populyl ich point after other."

Pier's Plowman's Crede.

appears to have been derived from, and originally an imitation of, the mosaic and other coloured pavements of the Continent, which, known as the "Pavimenti Græcanici" of Pliny, and the "Opus Græcum" of the Byzantine period, were early introduced by continental artists into this country.

¹ The mosaics before and at the sides of Beckett's shrine at Canterbury, are considered by Gough,

In a few of the earlier pavements this origin is very clearly indicated. At Canterbury, a portion of the floor of Beckett's crown is literally a mosaic of glazed tile; and at Rochester, also, are other examples of the same character. The pavement in the Guard Chamber in the Palace, near the Abbey aux Hommes at Caen, adduced as evidencing a contemporaneous use of such characters abroad, is, according to Ducarel, of a similar description in its main design. He says that "eight rows of tiles running from east to west, are charged with different coats of arms. The intervals between each of these rows were filled up with a kind of tesselated pavement, the middle whereof represents a maze, or labyrinth, about ten feet in diameter. The remainder of the floor is inlaid with small squares of different colours, placed alternately." At Ely, the same peculiarity is found in pavements of a later date. The floor of the chapel in the Prior's lodgings, built by John Crauden, or Crowden, Prior from 1321 to 1341, is strictly a mosaic, executed in red and yellow tile. The subject is taken from the Book of Genesis, and represents the Fall of Man. That which composed originally the pavement of the approach to the Lady Chapel, built 1350, is similarly formed. An example of the

(see Archæologia, vol. x.) to have been laid down after the great fire in 1174. That before the High Altar, at Westminster, by Abbot Ware, in 1268 (see Britton's Edifices, vol. ii. p. 71), or according to Gough, by Pietro Cavellini. Of the Canterbury pavement a large plate was published by Mr. William Fowler, of Winterton, in 1807. That at Westminister is represented in Malcolm's Londinium Redivivum, vol. i. p. 89.

¹ In both these instances the several pieces of baked clay with which the mosaic is formed have all the character of ancient tesseræ, and are evidently imitations of the older models in a ruder and local material. At Canterbury, the varied colours in which the mosaic originally appeared, are yet to be traced in many places. Green, and red, and yellow, are very distinct.

Yide Anglo-Norman Antiquities. Fo. Lond. 1707, pp. 59-60.—Ducarel considers this pavement to have been executed tempo John.

³ A labyrinth also occurs in the pavements of Chartres and Amiens Cathedrals; and also in that of the Chapter House of Bayeux. See Archæological Journal, December, 1845, p. 408, reporting the proceedings of a meeting of the French Society for the Preservation of Historical Monuments. At this meeting a drawing was presented of a brick mosaic, from a French mansion of the middle ages.

'The mode of construction of both these pavements is minutely described in Nichols' Decorative Tiles. In the former, says this author, "the tiles are of great variety of form and size, corresponding with the figures required to be represented, which include a representation of the Temptation of Adam and Eve, trees, lions, &c. The patterns are, in fact, principally made by the outlines of the tiles, though other lines, to complete the minuter parts of the picture, or add to its ornamental features, are either incised or impressed upon them." It is engraved in the Archæologia, vol. xiv. pl. xxviii., and in a coloured plate of tiles at Harrington

same kind, also, formerly existed at Louth¹; and Inwood Church, Essex, is stated to have some remains of a kind of mosaic pavement².

The course of this imitative character, or the extent, as respects period, to which it was shown, in pavements strictly English, or of native production, cannot now be exactly ascertained or established. Pavements of "goodlye tyle," of the more usual description, are found of nearly equal age with the earliest evidence of the mosaic character offered at Rochester, and they occur, as the common form for those exhibited coevally with the instances of its retention, exemplified at Ely. The tile floor of the Chapter House at Westminster, dates from the early part of the reign of Henry III.³; and of the same age there are several others still existing. Many tiles, also, of the more common or square shape, now found singly among, and forming portions of, later pavements, bear representations of ornaments peculiar to Norman Architecture and the Norman period, and are perhaps of this age. The Zigzag, or Chevron, occurs on some tiles in Westwell Church, Kent. Tiles marked with the signs of the zodiac, seen in the Norman pavement at Canterbury, have been found among the ruins of Ulverscroft Priory, Leicestershire. The altar steps at Bredon Church, Worcestershire, also, have tiles much worn, and of very early date, on which are figured the zodaical signs 4.

Northamptonshire, St. Nicholas Chapel, York, &c., published in 1801, by Mr. William Fowler, of Winterton. The latter is described as "composed of tiles, a few of which fit into one another, very effectively arranged in geometrical patterns, nearly approaching the effect of a tessellated pavement. These tiles were originally glazed, and appear to have been of various colours, red, black, yellow, or green; and a considerable portion of them were stamped with ornaments, such as the rose, fleurs de lys, &c.:" in both of the former respects resembling those before noticed at Rochester and Canterbury.

¹ See Gentleman's Magazine (vol. lxxi. p. ii. p. 1161).—In stained glass, and in MSS., as well as in wall paintings, the mosaic character in the pavement is frequently exhibited. A window in the aisle at St. Michael's, Doddiscombleigh, Devon, contains a figure of St. James the Greater, standing on a pavement, of a pattern similar to one of the mosaics at Rochester. (See Transactions of the Exeter Architectural Society, vol. ii). The represented pavement in the painting on the wall at Aldenham bears the same resemblance; and on the walls of St. Stephen's Chapel, at Westminster, were painted figures of Edward III. and the Black Prince, kneeling on pavements of similar character.

² Excursions through Essex, p. 42. n.

³ See Archæologia, vol. xxix. for full description of this pavement. The story of St. Edward and the Pilgrim is among the subjects represented. The tile containing this is given in "Examples of Decorative Tiles," by J. G. Nichols, F.S.A.

' See Archæological Journal, March, 1845, and Hierologus, p. 304.

Of the introduction of this latter, or the more general kind of pavement, at and from this period, that of Henry III., we have historic notice in abundance. In 1238, the chapel in the palace at Westminster was paved with "painted tile," "tegula picta decent". paveari faciatis 1." In 1250, the king's chapel at Winchester was directed to be paved in like manner 2. Tempo Edward III. Chaucer refers, in his Triolus and Cresside, to the use of the tile floor in inner rooms,—

"And found two other ladies sit, and she Within a paved parlor."

The accounts of the manor of the Savoy, tempo Richard II. refer to similar applications of tile for flooring³. Of about this period also is the existing pavement of the library in the small quadrangle of Merton College, Oxford⁴.

During the fifteenth and the next succeeding century, the historical references to the tile pavement are equally, if not still more numerous. On such, however, observation has been already so far extended by others 5, as to render detailed or particular notice of each here unnecessary. To the same extent, as generally known, does existing example of these periods, render unnecessary a detailed mention of every remaining evidence. On a few special peculiarities, shown both in these as well as in earlier pavements, however, and less commented upon, further remark is perhaps called for or allowable.

As respects colour, it is to be observed, that in the majority of the remaining examples, "painted tyle" exhibits but two colours, most frequently a dark red and yellow. In some cases other hues are met with; grey, or dark slate colour, and yellow, occurs in the Fitzhamon and the Warwick 6 Chapels at Tewkesbury; dark blue and yellow at Etchingham, Sussex 7; and in an illumination in a missal preserved in the Bodleian Library, a

¹ Rot. Claus. 22 Hen. III. m. 19. quoted in Vet. Mon. vol. vi. p. 9.

² Vet. Mon. quoting Rot. Canc. 35 Hen. III. Southampton.

³ Archæologia, vol. xxiv.

^{&#}x27; Built by William Rede, Bishop of Chichester, between 1349 and 1385.—Ingram's "Memorials of Oxford."

^{*} See the Oxford "Glossary of Architecture," third edition. Oldham's "Irish Pavement Tiles," Nichols' "Decorative Tiles," Dallaway's "Inquiries into the Origin and Progress of the Science of Heraldry in England," &c., &c. Much information on this subject is also given in sundry papers of the Gentleman's Magazine.

⁶ See Nichols' "Decorative Tiles,"

⁷ Ecclesiologist, vol. iii. N.S. p. 71.—Tiles of these two colours are also found in Malvern Abbey Church.

pavement is shown, composed of green and white tiles. Christ Church Refectory, Oxford, tempo Henry VIII. was paved with green and yellow tiles; and the Shrewsbury Book, Royal MS.15 E. vi. shows a floor of the same colours. In the portraits of Arthur, Prince of Wales, and Sir Reginald Bray, at Malvern, are pavements painted saltierwise black and yellow, with a small circle at the intersections of the points in the centre counter-changed. The tile pavement was sometimes, however, of one colour only, glazed; and at others of several, and occasionally of many colours. In the accounts of Little Saxham Hall, 20 Hen. VIII. green, yellow, and black tiles are mentioned. Red, blue, and white appear in the pavement of Mævesyn-Ridware Church (see plate); and in an illuminated MS. of the age of Hen. V. in the library of Corpus Christi College, Cambridge, is one shown chequered with green and yellow, black and white.

To tiles,

--- " of manie divers hue."

Chaucer also refers. A variety of colour, however, appears more particularly in the earlier pavements, or those which may be considered to resemble more directly the older mosaics. At Canterbury, in connection with some of the latter kind, red, green, and yellow, and other colours are intermingled; those formerly in the entrance to the Lady Chapel, at Ely, have been before noticed (see ante, p. 63, note). But of more than two or three colours there are now not many existing, the former being by far the more prevalent.

The usual arrangement of the colours chosen, and the general nature of the patterns employed in single tiles of a perfect pattern, or where the design is spread over more than one tile, is now sufficiently well known, from the many specimens which have been at various times discovered, and are yet to be seen in our ancient edifices, ecclesiastical and domestic. But of the more diversified arrangements of both, under their introduction into perfect pavements, as originally exhibited, example is not so frequent, or notice so full. Several tile pavements, showing the general or whole design upon an extended scale, nevertheless, yet remain, and in a comparatively perfect condition.

¹ Hunt's " Exemplars of Tudor Architecture," p. 11.

² See the plates of these paintings in Carter's "Ancient Sculpture and Painting."

³ Oxford Glossary, p. 374.

^{&#}x27; Archæologia, vol. ii. p. 196.

Mr. Nichols ¹ has described two very interesting pavements, showing the entire design, in the chapels of Isabella, Countess of Warwick, and of the Founder, in Tew-kesbury Abbey Church ², the last of which was built in 1397, and the former dedicated in 1438. He has also given a vignette, showing an equally effective pattern, from the Abbey House at Malmesbury. The splendid pavement before the high altar, at Gloucester, of which a large plate is given in Carter ³, is also alluded to, and described by him.

To these may be added other specimens of corresponding character and equal richness, still preserved. The Chapter House at Westminster retains its original floor; some of its subservient patterns are given in Nichols, and a portion shown in Caveler. At Salisbury, also, an original floor remains. The Cathedral Church of St. David's has, also, some handsome patterns, particularly before the high altar and the entrance screen to the choir ⁴. In the hall at Crowle Court, in Worcestershire, the tile pavement is still comparatively perfect, and shows a beautiful scroll pattern, in portions on each tile, running over the whole surface of the floor ⁵. At Malvern, the altar steps, and the foot-pace before it, are ornamented with a very beautiful and perfect pattern. The same is the case at Higham Ferrars, Northamptonshire ⁶. At St. Ethelbert's, Canterbury, a large part of a magnificent design has lately been discovered. Two very handsome, from

¹ See Introductory remarks to "Examples of Decorative Tiles," by John Gough Nichols, F.S.A.

² On the former pavement Mr. Nichols observes,—"Panels or compartments, formed of sets of sixteen pieces (the four centre armorial, Beauchamp, with a crescent on the cross, repeated four times), were arranged in the lozengy fashion, or fretté, which was so much in vogue at the period, and surrounded by a single row of plain tiles, separating each panel from those adjoining. The angles alone were connected by a single ornamental tile, on which appears a circle, like a collar, fashioned in imitation of the ragged staff of the Beauchamps." The latter is thus described :—"In a ground of black, or very dark tiles, are inserted lozengewise compartments, formed of four tiles, charged (in combination) with a scutcheon of the arms of the abbey, laid upon a pastoral staff. These compartments extend lengthwise of the pavement, connected only by their upper and lower angles, whilst their side angles are separated by a row of similar lozenges, composed of single tiles, which are ornamented by a fine fleur de lys."

³ Ancient Sculpture and Painting, pl. xvii.

⁴ Buckler's Cathedrals.

¹ At Jervaulx Abbey was a pavement, extending, in like manner, over the whole room in a continuous pattern of singular character. In this case the design was composed of a series of concentric circles, of which each tile contained the appropriate segments.

⁶ The pattern on the altar steps here is described as being "laid in various patterns, one of these being a lozenge, formed by a square black tile, scored in squares, as a centre, surrounded by four narrow yellow bor-

Neath Abbey Church, are given in the Archæological Journal for September, 1846, from an unpublished work on the History of Neath and its Abbey¹. One is armorial in character, being formed by tiles charged with various shields of arms placed lozengewise, each tile separated by a narrow plain, or band, tile. The other is of an arbitrary flower pattern, perfect on each tile. Border tiles, ornamented with quatrefoils, two in each tile, originally appear to have enclosed the former. The latter had in the same way a border of tiles, charged with a hunted stag, the hunter winding his horn, appearing, occasionally, on an intermediate one.

In this latter case, and it is a circumstance to be noted, as frequent where no more than two are represented, the letters are consecutive, and are placed, in reversed, or more correctly adverse, position ⁴.

The particular import or reference of letters so arranged, distinguishing the same from those forming scattered portions of inscriptions, of which there are many remains, is not as yet clearly ascertained. It may, therefore, be hazarded, perhaps, that this

dering tiles, having a small black one at each angle." On the risers of the steps "a lion passant and two antelopes are used with two other kinds, in a regular alternation, as follows:—A painted tile " (that is, lion or antelope); "a square black tile, divided with indented lines into nine squares, the centre one being yellow; a yellow bordering tile, with two indented flowers; the black tile as before; and lastly a painted tile."—See Archæological Journal, March, 1846, reviewing "The Churches of the Archdeaconry of Northampton."

¹ By George Grant Francis, Esq. F.S.A., Honorary Secretary for South Wales to the Archæological Institute.

³ See Nichols' "History of Leicestershire," vol. ii. p. xlv.

³ Nichols' "Decorative Tiles."

^{&#}x27; The reversed arrangement of the letter occurs in the Laund's Abbey Tile, which is divided into twenty-five compartments, each containing a letter. On that in York the letters read backwards (see plate published by Fowler), and on the Hereford tile they were arranged in a circle running from A to M.

peculiar ornament has some connection with the ceremonies used at the dedication of a church, referred to by Durandus, in the same way that crosses were painted or sculptured on the like occasions, on the spots where the Holy Chrism was applied. Among these, ceremonies, says this author², was one, in which the Bishop wrote the Alphabet on the pavement, with the end of his pastoral staff. Now, though the exact form observed in his description is not at this time to be traced, it may be, that the symbolic allusion contained in this rite, was retained and is exhibited in the alphabetical tiles, as at present possessed, as well as in those showing a lesser number of letters; the separated parts, possibly, of a form originally more in accordance therewith.



**Miscellaneous Furniture, and articles of a like character, painting, as an accessory decoration, embraces a very extended range. Of its appearance in that appropriated to the uses of the church, there are a variety of recorded and existing instances; and the same is the case with respect to its employment on other occasions.

¹ A painted cross of this description was discovered during some late repairs, on the wall of the south aisle, against the revestry, door of All Saints, Maidstone.

² See Webb and Neale's Translation, pp. 122-123.—The exact form of proceeding is thus described:—
"A cross," (says Durandus) "made with ashes and sand, is described athwart the church, upon which cross of dust the alphabet is written in the shape of a cross, in letters of Greek and Latin." . "First," says the same authority, in continuation, "from east to west, then from north to south, the choir singing the Psalm 'Fundamenta ejus;'" or, as it appears elsewhere, "from the left corner of the east to the right of the west, and from the right of the east to the left of the west."

On the high and inferior altars of our ancient churches, painting with coloured enamels, and mosaics of glass and other substances, were the common enrichments from a very early date, not only of their construction, but also of the portable tabulæ¹ or frontals and superfrontals, attached, on high festivals and other occasions, to the same. Of such altars with their constructive ornament, none now remain; and of the earlier tabulæ, only very general descriptions are contained in the accounts of gifts of such to the churches and religious establishments of the tenth, eleventh, and twelfth centuries. The tabula given to the Abbey Church of Ramsey, by Alwyn, Earl of the East Saxons, A.D. 969, is simply described as being "richly jewelled²." That presented to Glaston-bury, by Abbot Brithwy, A.D. 1017, was similarly ornamented ³. The one given to the Abbey of Ely, by Abbot Theodewyn (obiit 1074), as "formed of gold, and enriched with the representations of sacred personages 4;" and that by Gaufrid, Abbot of St. Albans about 1119, for the altar of St. Alban, in his Abbey Church, as enriched with "gold and silver, and gems 5."

Of the later tabulæ, however, commencing with those of the thirteenth or succeeding century, we have, in addition to the existing evidence before observed upon at Westminster⁵, in which combined introductions of mosaic, as a retained, and painting, as an advancing form, appear as the prevalent characteristics, fuller and more detailed accounts. Referring to these, we find painting very largely introduced, and, in many

¹ The tabula, according to its primæval acceptation, may be considered to be, properly, that part of the altar decoration affixed to the wall above the altar, to which the terms frontal and super-frontal were afterwards more generally and correctly applied. See Lyndwoode and Oxf. Gloss, Art. Table.—Above the high altar at Winchester was "a table (tabula) of images of silver and gilt, garnished with stones," Archæologia, vol. vi. p. 127.—In later times the term frontal seems to have been generally understood to refer, more strictly, to the antependium, or embroidered hanging (see Lyndwoode), hung over the front of the altar.

² See Archæologia, vol. xxx. p. 147, quoting Hist. Rames. Gale, Hist. Brit. Script. i. 420.

³ Ibid, quoting Anglia Sacra, i. 610.

^{&#}x27; Ibid, quoting Joh. Glaston, Hist. i. 151; Gul. Malmesb. de Antiqu. Glast. Eccl. ed. Hearne, i. 87.

⁵ Archæologia, vol. xxx. p. 147, quoting M. Paris Vitæ S. Albani Abbatum, 63 ed. 1640.

⁶ This tabula is now enclosed within a glass case, attached to the back or ambulatory side of the sedilia. It is minutely described by Vertue, in Archæologia, vol. i. p. 37; and a drawing of it in outline is among the collections of the Society of Autiquaries. Vet. Mon. vol. vi. p. 26.—A rich tabula, of a similar description, was preserved at Winchester until the time of Hen. VIII. See Archæologia, vol. vi. quoting Strype's Memorials of Archbishop Cranmer, App. 24.—Since the above was written another has been discovered at Norwich.

instances, the subject matter of particular or specific mention. In 1235, the 19th Hen. III. two tablets, or tabulæ, executed for the King's Chapel in his Castle of Guildford were painted, the one with "the Crucifixion and Mary and John," and the other with "the Lord in Majesty and the Four Evangelists 1." A.D. 1272, two tablets for the altar of the Blessed Virgin, in St. Peter's Church, Westminster, are described as "decet" depictis," richly, or excellently, painted 2. A tabula, or table, painted for an altar—"Item, j table de fuist depeynt pur un auter,"—is also mentioned among the effects of Humphrey de Bohun, Earl of Hereford and Essex, 1319-1322 3.

From the date of these notices, indeed, painting appears to have become the prevailing ornament, not only in the tabula, but in the various other forms progressively introduced in the decoration of the altar⁴; and at a later period, extending from the construction and its fixed adjuncts, to less permanent fittings, occurs as the common enrichment of much of its subordinate and temporary furniture. Thus the canopy anciently placed in many churches over the high altar, and subsequently admitted in many modified forms to other altars, as well as to shrines and tombs, was often enriched with painting ⁵. Nichols' "Records of Antient Times," p. 187, contains a notice of a charge "for freshynge the canopy of the High Awter," at St. Mary-at-Hill, London, so late as the sixteenth century.

To the like canopies to shrines 6, omitting the shrine or feretory itself, originally rather

¹ See Vet. Mon. vol. vi. p. 23, quoting Rot. Canc. 19 Hen. III. Surrey.

² Rot, Canc, 56 Hen. III. Compot, Will. de Glouc. London.—"Et magro Pető de Ispannia pro ij tabulis decet". depictis et depoitis aŭ altare beate Marie in ecca Westm. iiij. li.

³ See Archæological Journal, December, 1845.—"Such tabula," says this authority, "formed part of the moveable chapel furniture of this age, usually taken with them by persons of distinction on journeys; licenses to use such, are numerous in the older episcopal registers.

⁴ On the Arriere-dos of the altar, and on Tryphtychs, painting was always largely found; indeed, as before noticed (see note, p. 5), both these features appear to have been but modified forms, or media, for the exhibition of the saintly picture originally enjoined. Of the painted rere-dosse, an elaborate example yet exists in that of the Lady Chapel, at Gloucester, and of ancient tryphtychs a few are still preserved. In the Alms'-house at Sherborne, Dorset, there is an old tryphtych. Another exists at the Hospital of St. Cross; and tryphtychs are still to be seen, says the Ecclesiologist, in two churches in Worcestershire.

On the canopy of the high altar, the Dove, emblematical of the Holy Spirit, was a frequent subject. See Pugin Gloss. p. 103, quoting Bocquillot. Our Lord in Majesty, just noticed as the subject painted on the tabula at Guildford, was another.

⁶ The canopy over shrines, was sometimes called by the names of "mandualis," "requies," "ripa," &c.

an article of furniture than a fixed erection, and on which such decorations, as before observed, were extensively employed 1, similar applications' of painting were extended. The canopy or cover to St. Cuthbert's shrine, at Durham, was richly painted and gilt. "On the east end was painted the picture of our Saviour sitting on the rainbow to give judgment," and "on the west end of the said cover was the picture of our Lady, and the picture of Christ on her knee;" the inside being "varnished and coloured with a most fine sanguine colour 2." The cover of the processional shrine given by Sir William Bruges to the chapel of the Virgin, at Stamford, in 1449, was "peynted with gold and azure, with sterres of gold 3."

Upon Fonts, Pulpits, Lecturns, Organs, Sedilia, and other general furniture of the church, we find the like introductions.

Of the painted **font**, with its cover or otherwise, examples are yet, or were lately, to be found in St. Gregory's Church, Sudbury, in Suffolk; in Ufford and Blythborough Churches⁴, in the same county; at Cothelstone⁵, in Somersetshire; and at Chevening Church, near Sevenoaks, in Kent. Of that at St. Gregory's, Sudbury, a view is given in Neale's Churches, and it is also engraved, with that of Ufford, in the Vetusta Monumenta. Others existed also, formerly, at East Winch, in Norfolk⁶; and in Bovey Tracey Church, Devonshire⁷.

On the Pulpit at Burlingham, St. Edmund, Norfolk, the original painting is in an exceedingly perfect state, and is of a very elaborate nature. (See Plate.) That in Castle Acre Church, in the same county, still retains much of its old painting, including the pictures of the Four Doctors, on its panels. The pulpits of Harburton and Dartmouth Churches, Devonshire, also, show traces of the painting with which they were

from the Saxon "ræfa," cloths, originally used for this purpose. See Stnart's Architectural Dictionary, Art. Shrine.—Canopies of the latter kind were long prevalent used in processions, as they are even to the present day in our coronations. The canopy formerly carried over the host in procession on Easter day, at Durham, was "of purple velvet, tasseled round about with red silk and a gold fringe."—Rites of Durham.

- 1 On two small shrines, at Croyland, traces of their original painting are still visible.
- ³ Antiquities of Durham, pp. 7-8.
- 3 Nichols' "Illustrations of Ancient Times."
- 4 Paley's Preface to "Ancient Baptismal Fonts."
- Ecclesiologist, No. 8.
- ⁶ See Weever's "Funeral Monuments," for a view of this font as it appeared in his time (1631).
- ⁷ Lyson's Devon, p. 329.

formerly covered. That of Mitchel-Dean Church, Gloucestershire, was anciently painted in like manner 1; and Holne Church, Devon, appears to have exhibited another example 2.

A Letturn, at Eton College, shows remains of coloured decoration, as does also the stand, or lower portion, of one still preserved in Littlebury Church, Essex.

The **@rgans** erected by Archbishop Williams in his Chapel, at Buckden, about A.D. 1639, were "curiously coloured, gilded and enamelled"."

Stillia, fixed or moveable, were commonly painted. In addition to the instances already alluded to in speaking of painting applied to walls, it may be mentioned, that the backs of the sedilia, at Rochester, had the effigies of three Bishops painted thereon ⁴. There were pictures, also, in the sedilia of the parish church of Pocklington, Somersetshire ⁸; and on those of Exeter Cathedral. The sedilia at St. Mary's, Reading, Berks, had their back walls decorated with painting ⁶. On those in Preston Church, near Feversham, Kent, faint indications of similar enrichments, are yet to be traced. The sedilia and piscina in the south aisle of St. Nicholas Church, Yarmouth, have also been painted with alternate bands of green and red.

In the Almeries, or Closets, and on the Coffers and Cope-chests, used for the safe keeping of the utensils and vestments of service, the same occurs.

The Almeries, or Aumbres, of wainscot, attached to St. Cuthbert's shrine, at Durham, were "varnished and finely painted, and gilt over with fine little images 8.

¹ See Gentleman's Magazine, vol. ci. p. ii. p. 410.—This authority describes this pulpit as of oak, of the age of Hen. VII. or beginning of Hen. VIII. and says, that on removing sundry coats of white paint which had been successively applied, the original painting was discovered, "the ground being blue, the edges of the panels scarlet, and the buttresses and crocketted pinnacles green."

² Ibid, vol. xcviii. p. ii. p. 115.

³ History of Pews, p. 24.

⁴ Archæologia, vol. x. 320.—These pictures, though damaged, were not defaced, says this authority, before the painting of the choir in 1743.

⁵ Gentleman's Magazine, vol. lvii. p. 755.—One of the figures represented the Prophet Elias.

⁶ English Churchman, July, 1843.

⁷ Some interesting specimens of the Cope-chest remain, says Pugin (Glossary, p. 67), in the vestries of York Minster, Wells, and Salisbury Cathedrals.

⁸ Antiquities of Durham, p. 8.—These almeries appear to have been used as reliquaries, or rather as the receptacles for the exhibition, of St. Cuthbert's relics. On the more costly reliquaries, and such like furniture,

The inside of a Closet, or cupboard, is shown painted, in an illumination in the Cott. MS. Nero, C. iv. executed about the middle of the twelfth century. The spaces between the shelves are severally red, blue, and green. The inside of the door, which is represented open, is white, studded with green stars. In the same MS. the inside of a door, intended to represent the open gate of Hell, is painted red. An angel holds the ring handle with one hand, and has put the key into the lock with the other.

Of painted Coffers and Chests, some are described as preserved in the Chapter House at Westminster 1. "A black chest, painted with gold birds," was included in the Inventory of St. Paul's 2; and "a blue chest, bound with copper and gilt, in that of Lincoln Minster. "A long painted chest," containing fifteen corporasses, is also referred to in the latter 2.

Apart from that of the Church, in furniture applied to general and to domestic uses, corresponding exhibitions of painting were equally prevalent.

As a decoration of the Brostrad, painting appears at an early date. The "tabernacle," probably the cornice or canopy round Henry III.'s bed, in his chamber at Westminster, was painted A.D. 1272 4. In the romance of Sir Degrevant (written during the fifteenth century *), the bed of "Myldore the bryzth"—

—— "was of azure, Whith tester and celure (canopy), Whith a bryst bordure, Compasyd ful clene;"—

painting and coloured enrichments were universal. Of a reliquary of this latter description, still preserved at Shipley Church, Sussex, a description and coloured engraving is given in Cartwright's "History of the Rape of Bramber." See Gentleman's Magazine, April, 1831.—As of a similar nature, it may be noticed, that the Pyx, for the preservation of the altar bread, was also frequently painted—"Item, a painted Pyx for the altar breads."—Inventory of St. Paul's. See Dugdale.

¹ Hand Book to Westminster Abbey referring to Sir F. Palgrave's "Ancient Calendars and Inventories," in the Treasury of Her Majesty's Exchequer.

² See Dugdale.

³ Pugin's Glossary of Ornament, p. 81.

"Et magistro Willō pictori monacho Westin. pro tabernaculo depicto circa lectum R. in camera sua apud Westin."—Rot. Canc. 56 Hen. III. Compot. Will. de Glouc.

⁵ Archæological Journal, Sept. 1844, p. 244.

Later, Henry VIII.'s "bedstede," at Hampton Court had the "postes and head curiouslie wrought, painted and gilt 1."

On Tables and Chairs, &c., it appears almost equally early.

The old Table preserved in the Chapter-House at Salisbury, was originally richly painted and gilt ².

The Chair used as the coronation chair at Westminster, still retains many evidences of its ancient painting³. A low chair, or seat, is shown painted, much after the fashion of similar furniture at the present time, in the Royal MS. 15 D. 1. Brit. Mus. written tempo Edward IV.

To Lanthorns, painting was also applied. "One great lanterne, with glass, sett in joyners' worke, paynted," is mentioned among the furniture of Sir Henry Fermor's Great Chamber, at Hengrave⁴. A lantern, painted chequerwise in squares, red and white, is represented in a painting of St. Christopher lately discovered at Croydon.

Of Platters, or wooden Trenthers, it was also the common ornament throughout the middle age ": indeed, applied almost universally during the later periods, painting is exhibited indiscriminately, not only upon most minuter articles of furniture, but also on many other objects not strictly of such a kind. For his labour bestowed on Can-

¹ Hunt's Exemplars, p. 157.—This author says "ginger colour, hatched with gold," was a favourite colour at this time.

² Winkle's Cathedrals, and Gentleman's Magazine, vol. ciii. p. i. p. 297.

³ Planche's "Regal Records."—"The whole chair," says this author, "has been completely covered with gilding and ornamental work, much of which may be distinguished on close inspection. On the inside of the back are some faint traces of a male figure in a royal robe, a small portion of the bottom of which, together with a foot and shoe (the latter somewhat sharp pointed) are still visible. Below the elbow on the left side is distinguishable a running pattern of oak leaves and worms, with redbreasts and falcons on the oaken sprays in alternate order; a different pattern of diapered work is shown on the right side, as well as within the tiers of panelled niches which adorn the outer side and back of the chair. Within the spandrils connected with the upper tier of niches at the back, small sprigs were formerly depicted on a metallic ground, either gilt or silvered, and covered with plain or coloured glass, as may yet be seen in three or four places. The diapering within the panels, as far as can now be traced, was formed of running patterns of vine and oak branches."

⁴ Hunt's Exemplars, p. 142.

⁵ Fosbroke's "Encyclopædia of Antiquities."—See note at p. 35, referring to the painted ornaments on some fruit trenchers described in Archæological Journal for December, 1846.

terbury Cross, in 1521, for instance, "Floraunce, the paynter," was paid $58s.\ 8d^{\circ}$. Coventry Cross, also, appears to have been painted ². Again,—

--- "a ryall condupte hede, Hade of fine gold, enamelled with rede."

is referred to in Hawe's Tower of Doctrine, in Percy's Reliques; and as a parallel example, the "Conduit" in "Gratious Street," was "finely painted," on the occasion of the entry into London, of Phillip, King of Spain, with his Consort, Queen Mary.

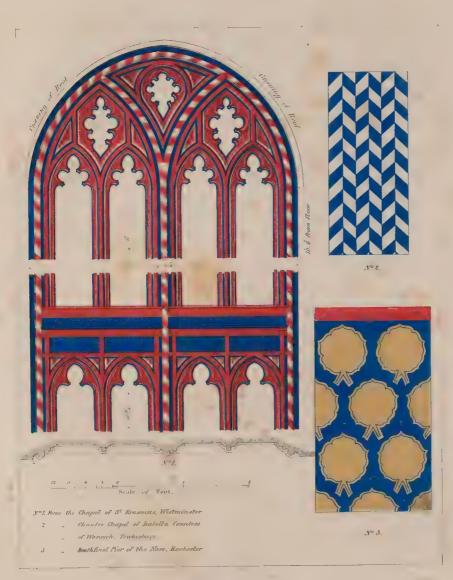
¹ See Proceedings of the Society of Antiquaries, November, 1844.

² See Contract for Coventry Cross, quoted in Oxford Glossary, p. 205.

³ See Holinshed, vol. iii. pp. 1091-1120, and Strutt's Sports and Pastimes, Intro. p. xliii.

Plates.



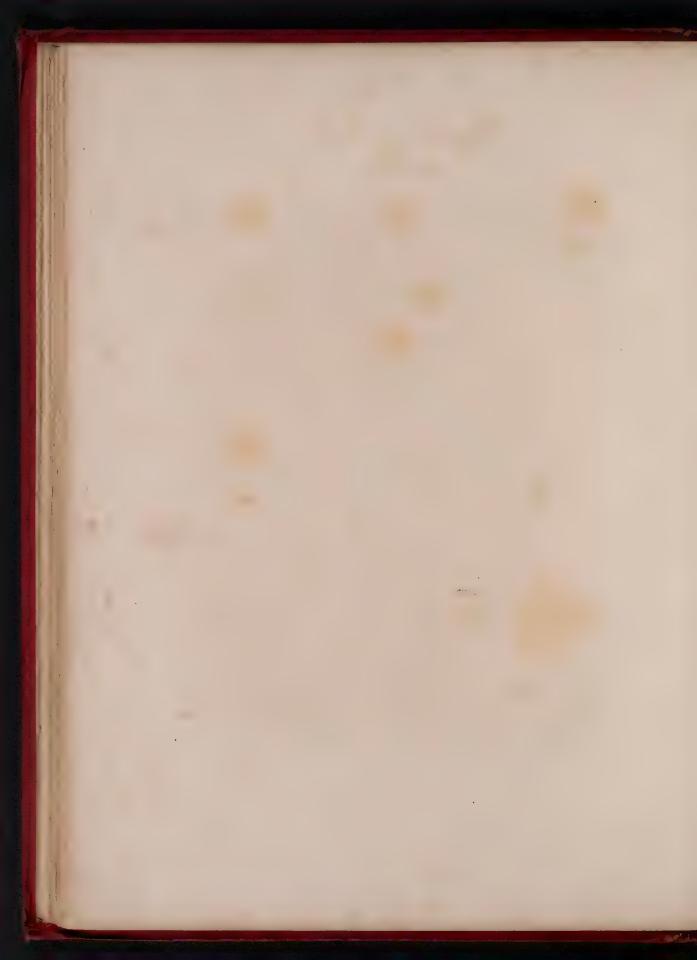


Wall Paintings.

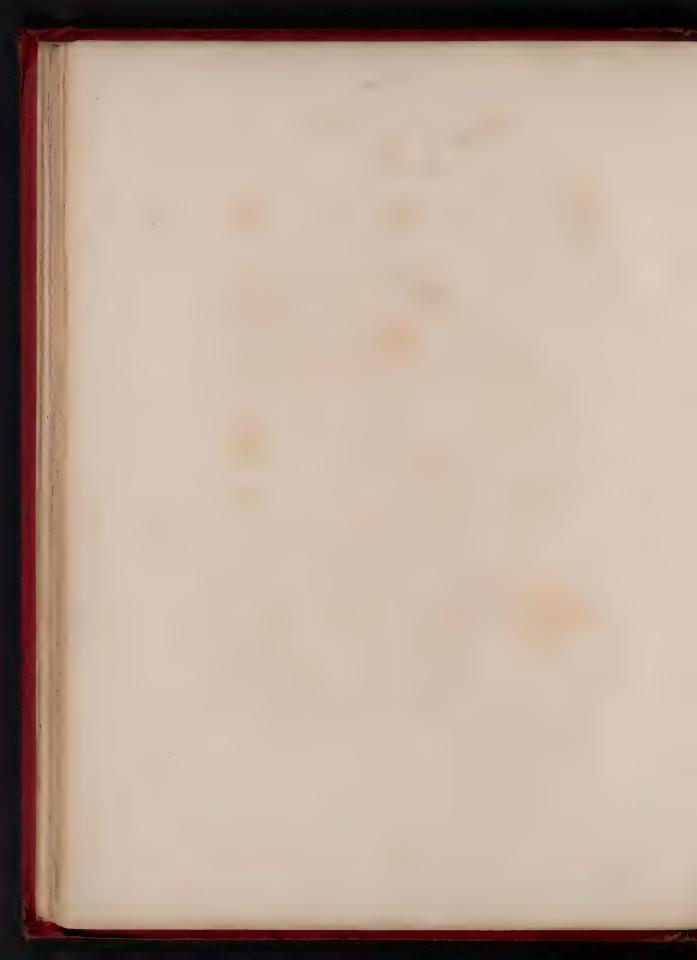


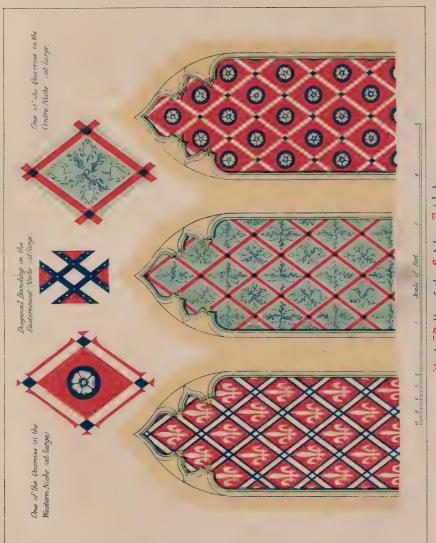


Back of a Niche. Altar Screen Lady Chapel. Gloucester.









Back Walls of the Sedden. Temksbury.

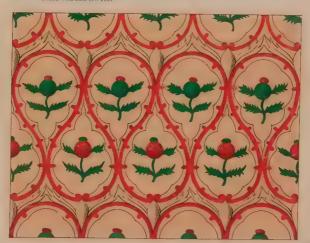




Nº1. From Tamworth Church . Scale One Buh to a Poot



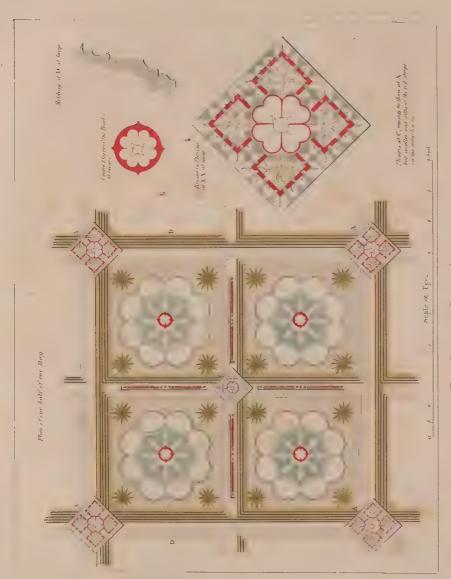
N.2. From Aldenham Church Scale, 3 Inches to a Foot.



N.º3. _From Aldenham Church, Heris. Scale, I'kInchwaFoot

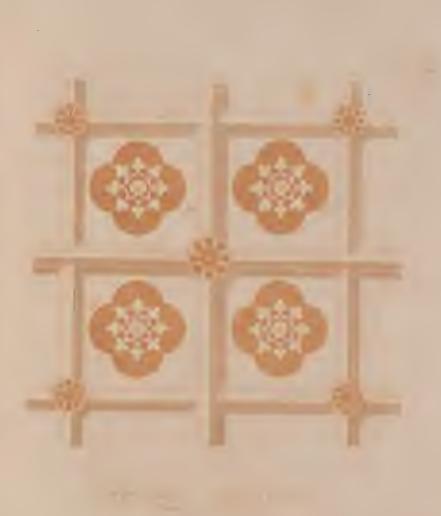
Mall Paintings.





Choir Arlung. Athlbern Aben Whireb.

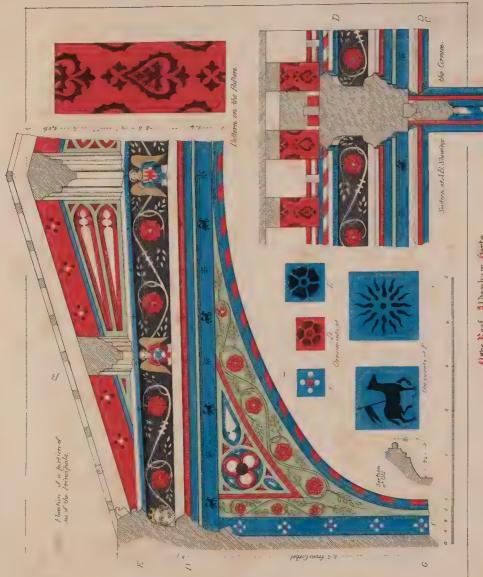








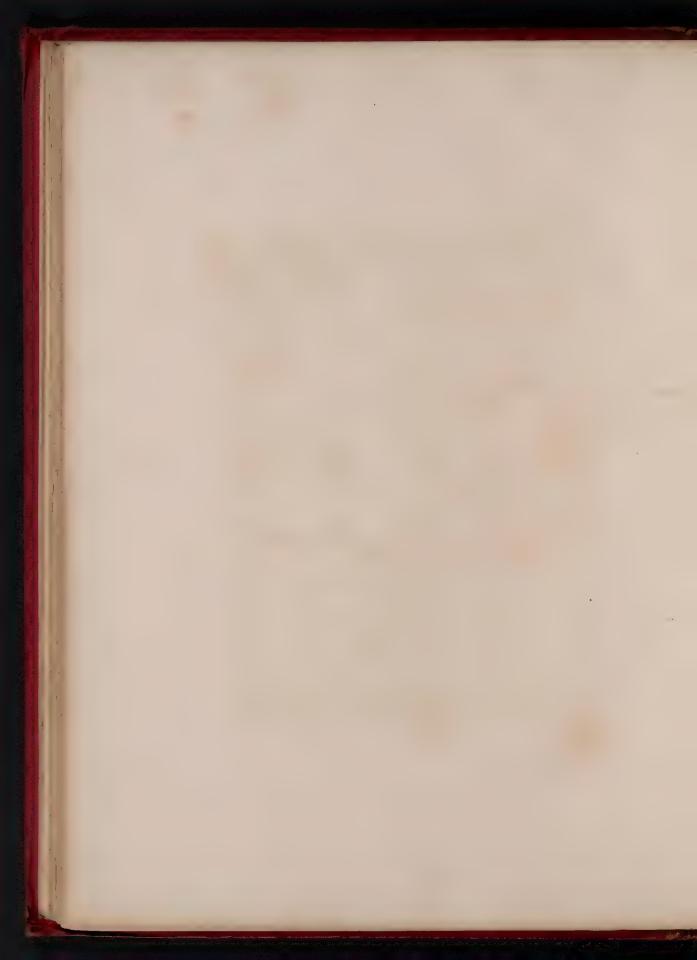


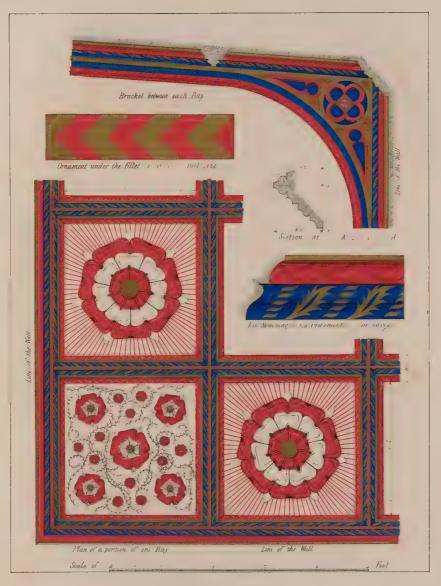


Dube Koof, Aldenhum, Berts.

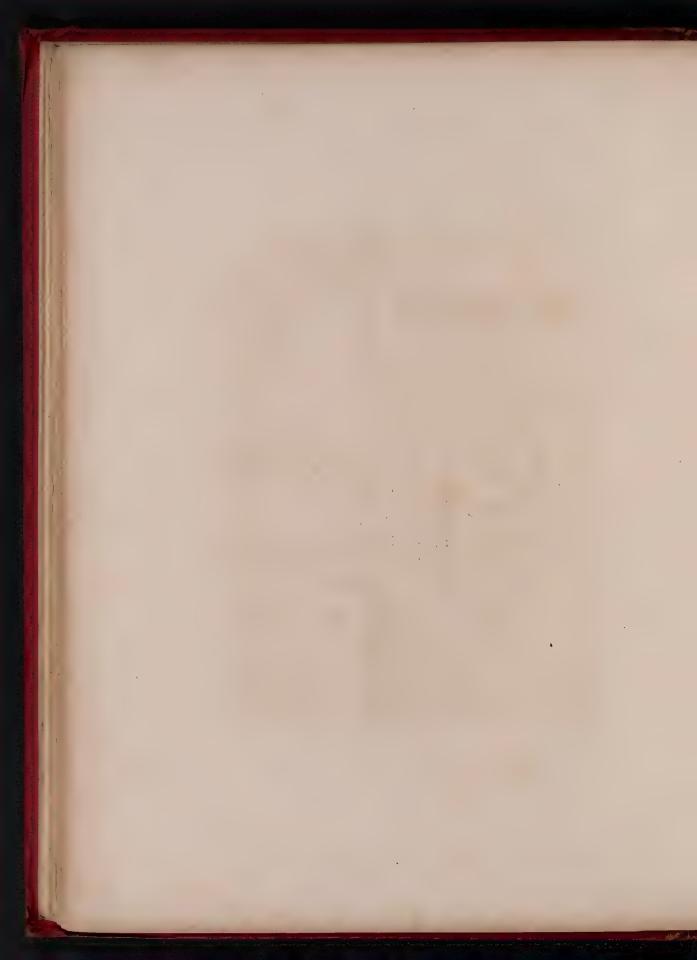


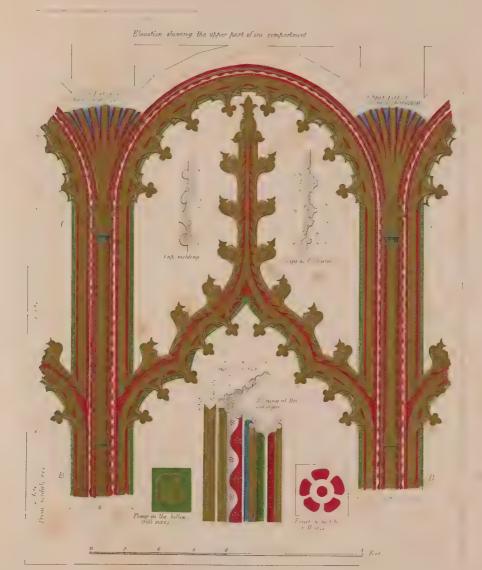






Uriling, Deanery, Morcester.



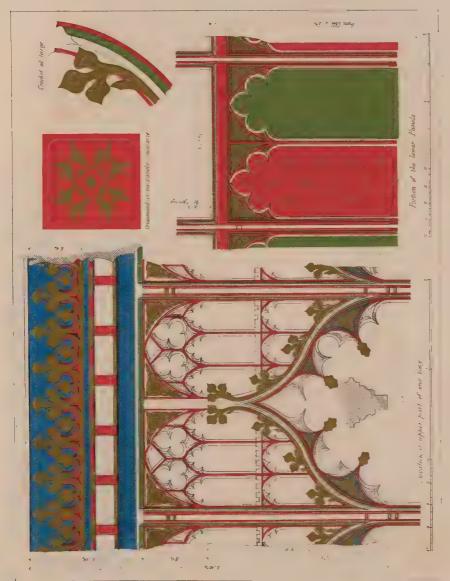


Rood Screen, S: Botolph Tranch, Korfolk.



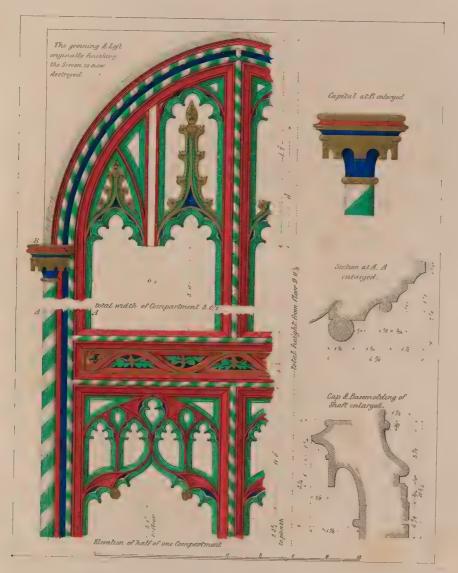






Chancel Screen, Anchingham St. Comonds, Dortolk.



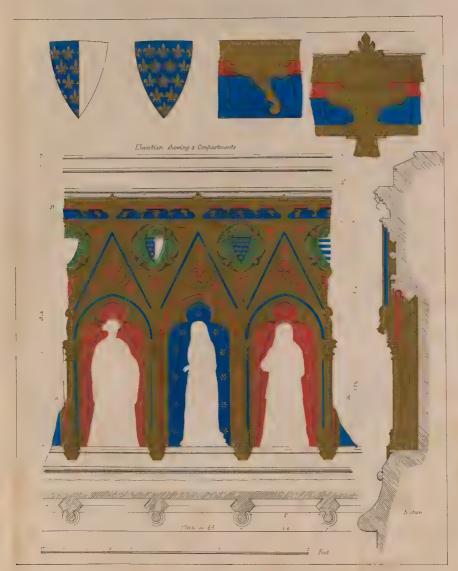


Screen, Aldenham Church, Nexts.

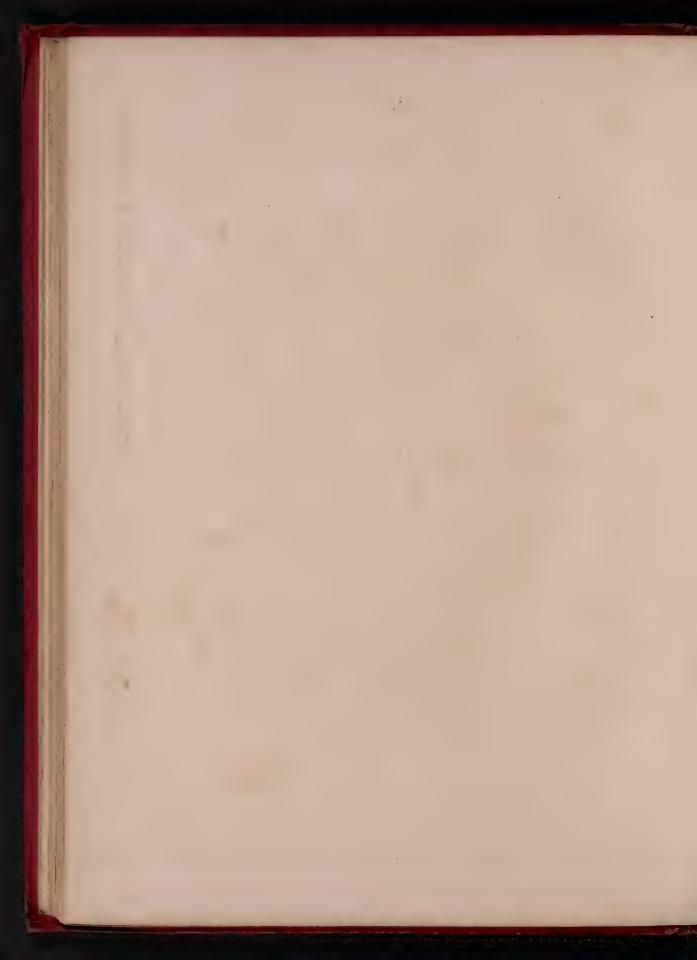


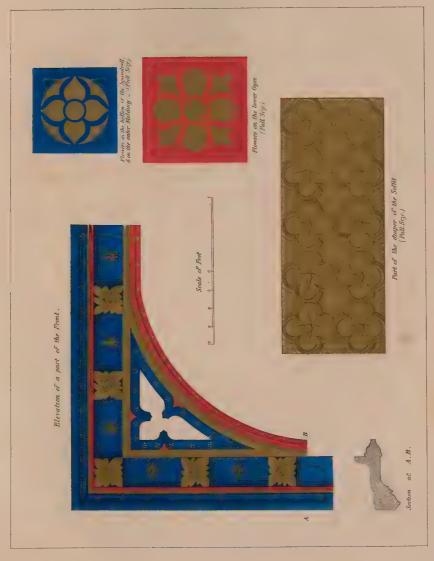






Tomb of Anner de Calence. Westminster.

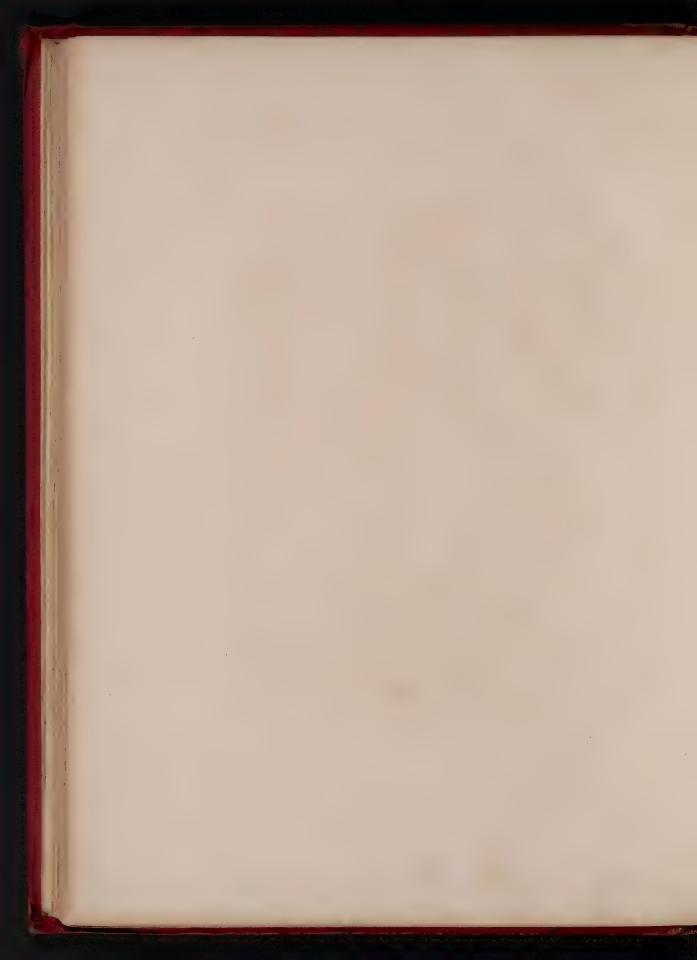


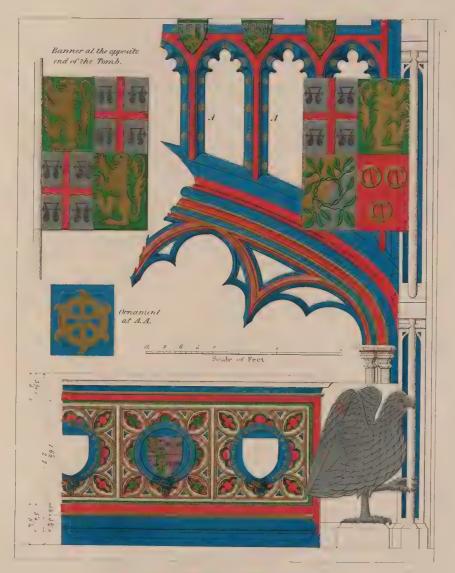


Testere or Sperver. Tomb of Richard, II " Alestminster.









Tomb of Ford Bourchier. Westminster,





Elevation of a portion of the Front.



Tomb South Kisle of



Ihancel Maidstone.









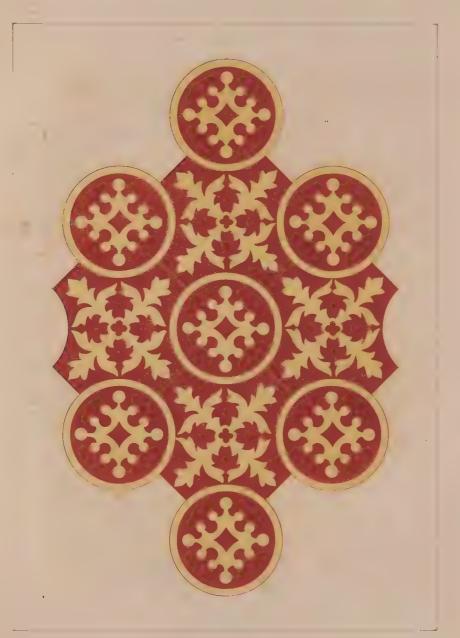








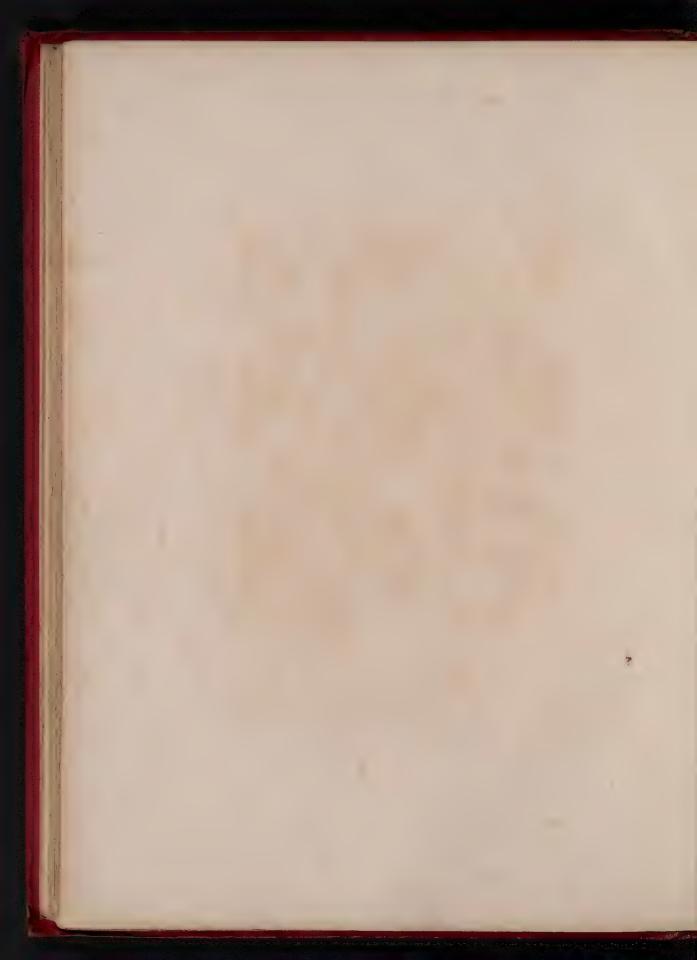


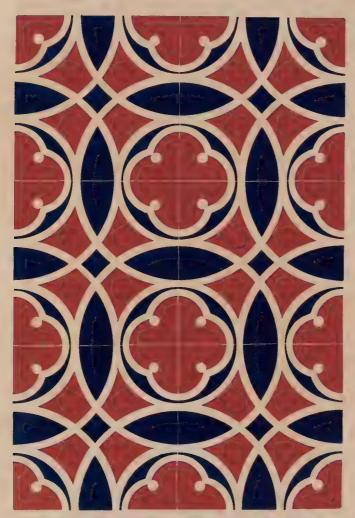


Tile Pavement, Chertsey Abben:





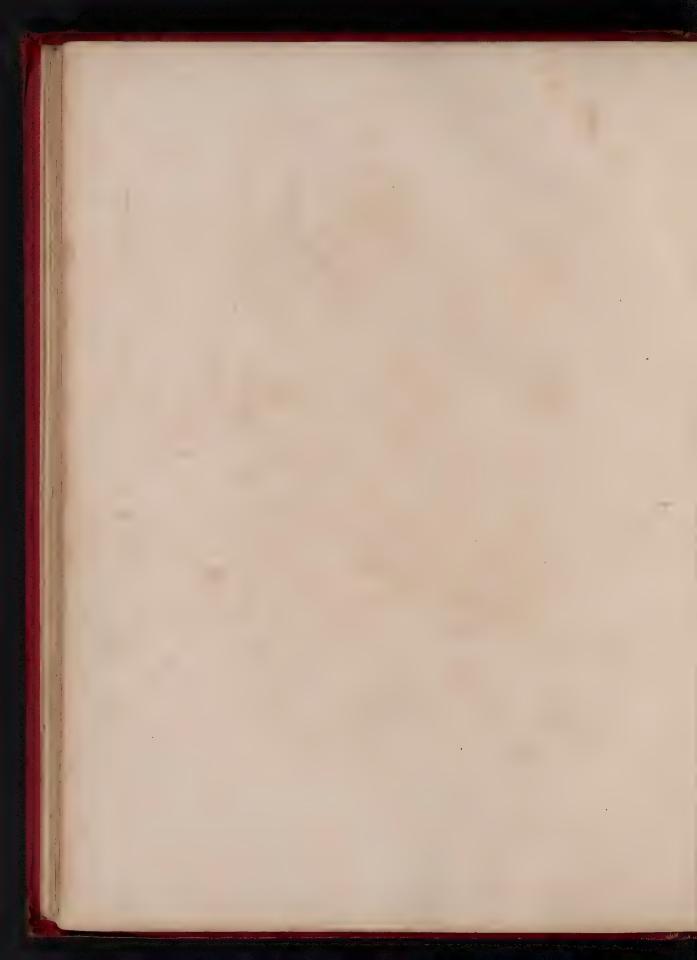


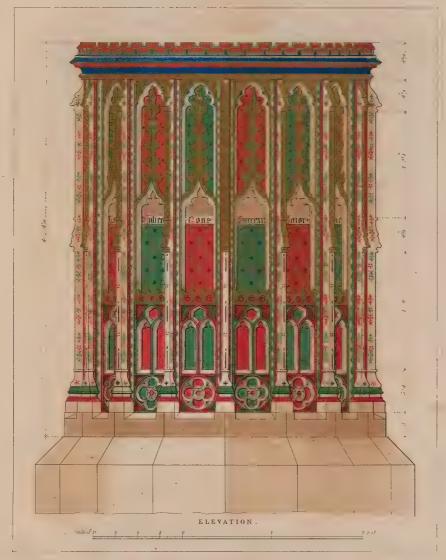


Tile Pabement. Humstall- Ridware Church, Staffordshire.









Pulpit Burlingham, S! Edmund. Norfolk .



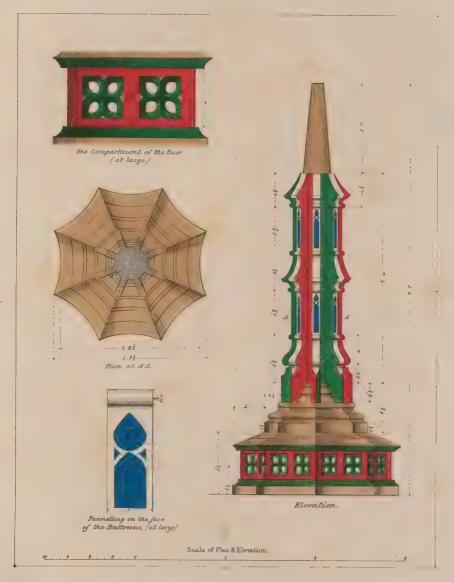


Pulpit . Burlingham, S! Edmund, Norfolk, Details (Bull Size.)

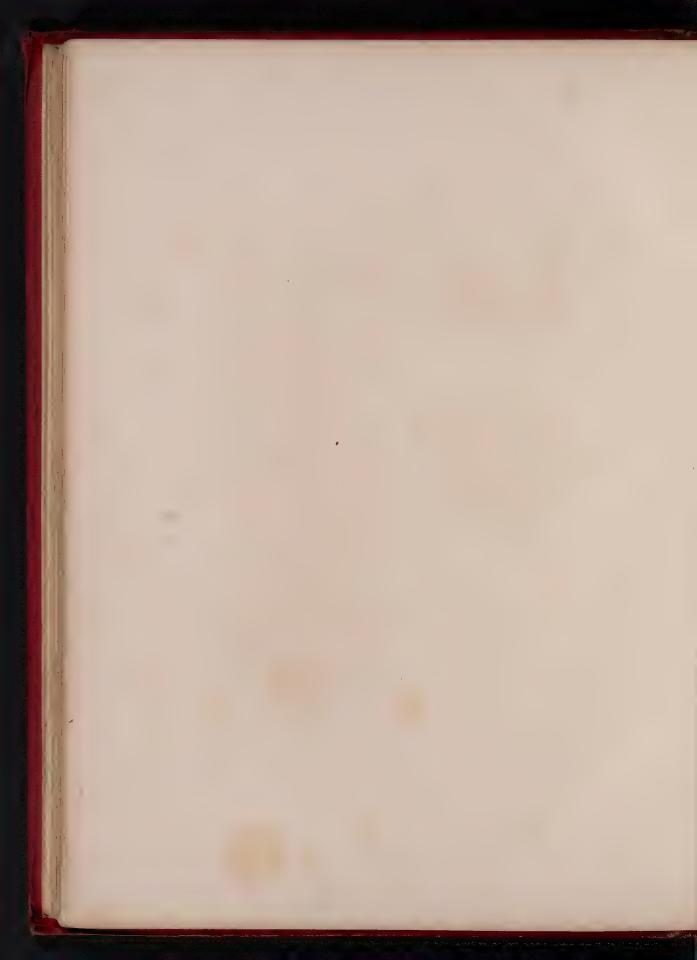




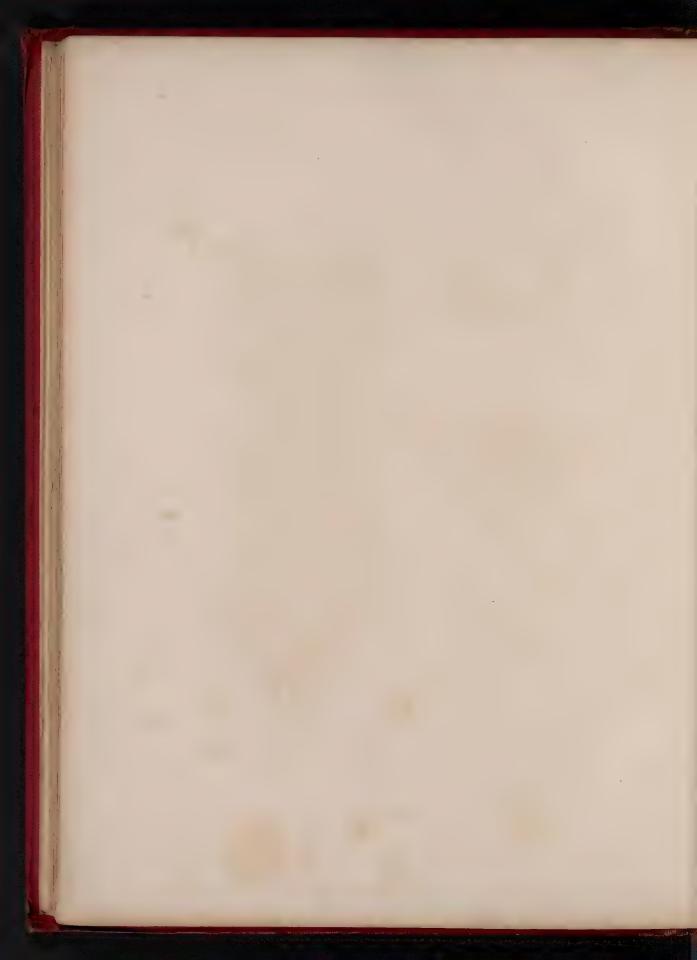


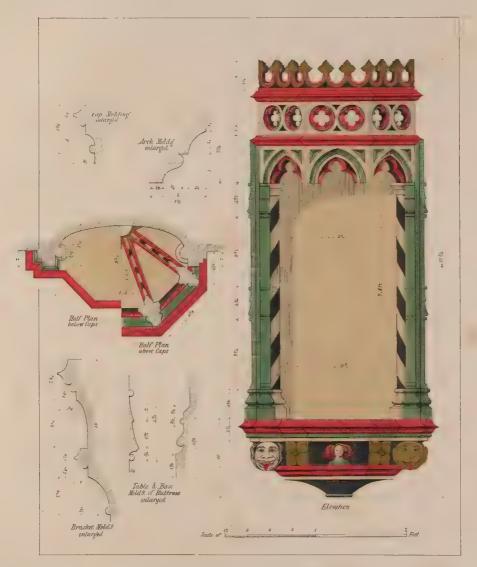


Techum Stand, Kittlebury, Essex,



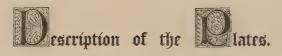






Piche in the Parvise Harrow, Middr.





Wall Paintings.

From Tewkesburp. From Rochester.

From Westminster.
(Date, about 1500.)

(Date, 1438.)

(Date, Fifteenth Century.)

The first, or principal, subject here given, and numbered 1, shows a portion of the panelling of the west wall of the entrance to the Chapel of St. Erasmus, at Westminster, with its painted decorations, restored from the remaining indications. The adjoining part of the wall, which is not panelled, has been painted with a leaf, or flowered diaper, of which faint traces are still discernable; and the same pattern, it is probable, was continued on the plain surface of the panels, left uncoloured in the plate, from the absence of sufficient existing authority for such a restoration on this part. Another portion of the wall forming the southern extremity of the entrance, which contains a niche and a bracket for the statue of the Saint, the painted nimbus or aureole of which is yet to be seen, has been powdered with the same flower and fleurs-de-lys, alternating.

That numbered 2, exhibits the counter-changed pattern used as the general ground to the walls of the Chapel of Isabella, Countess of Warwick, otherwise the Warwick Chapel, in the Choir of Tewkesbury Abbey Church.

The diaper pattern numbered 3, is taken from the south east pier of the Nave at Rochester, towards the south aisle. It is continued, and breaks round the main pier and its attached shafts in the original, but is here shown spread out, that the design may be more clearly seen. It is finished at the top, as will be perceived, by a narrow red list or border. This painting is probably of the age of the chapel attached to the end of the aisle at this point, and communicating with the transept, through the arch on the jaumb of which the painting appears:

From the Lady Chapel, Gloucester.

(Date 1457-1499.)

The example selected for this plate is taken from one of the niches of the Arriere-dos, or altar screen, in the Lady Chapel, at Gloucester. The screen itself contains many of these niches, each containing a different pattern, executed or stamped,—as are, indeed, all the ornaments and patterns with which the shafts and buttresses, and other parts of the screen, are likewise enriched—in low relief, in a mastic, or such like composition. The back ground in each niche is varied in colour, and finishes at the springing of the canopy of the same, with a band, or border, of gold, studded with imitative jewels, also in relief.

From the Sedilia, Tewkesburp.

(Date about 1470.)

The three patterns here given, ornament respectively, and in the order shown, the backs of the Sedilia, three in number, on the south of the altar at Tewkesbury; that formed by the fleurs-delys being exhibited on the easternmost. In addition to the back walls of the recesses forming the seats, the whole of the moulded jaumbs, arches, and canopies, &c., at the sides, and over the same, have been likewise painted; the prevailing colours being red and green, intermixed with gold. The upper parts, however, are so much mutilated, and the nature of the plan or splay of the arch mouldings is such, as to prevent, except when drawn to a very large scale, a satisfactory geometrical view being given of these portions. The painting appears to have been done in size or distemper, and from the introduction of the white rose in the westernmost seat, may probably be referred to the time of Edward IV.

From Tamworth Church. From Aldenham Church.

(Date, Fourteenth Century.)

(Date, Fifteenth Century.)

The specimen numbered 1, in this plate, is a portion of what formed originally the decoration of a considerable part of the eastern wall of St. Nicholas Chapel, in the south aisle of the Church of St. Edith, at Tamworth. It appears, when perfect, to have acted as the superfrontal of the altar of St. Nicholas. In the upper part is a blank space, corresponding with the outline of the figure of the Saint, which formerly stood against the wall over the altar; and on one side of this space is a representation of his usual emblem or accompaniment, the three children in a tub; and on the other, traces of three female figures in attitudes of adoration. The design has been painted at once on the stonework of the wall in oil, or colour fixed with gum. From the style of execution, the painting is of about the age of the fourteenth century.

To the left of this painting are the imperfect remains of a more elaborate subject, arranged in connected compartments, having the depressed ogee arch. In one a nimbed female figure is traceable, kneeling, apparently, before an altar, near which is part of the figure of a Bishop, holding in his left hand a closed book, and in his right a pastoral staff.

Those numbered 2 and 3, are from the eastern wall of the north aisle of Aldenham Church, Herts. The former is merely a subservient portion of the larger pattern, marked 3, which has, like the painting at Tamworth, formed the general ground of a superfrontal, of which the centre, or main subject, was a representation of the Holy Trinity, surrounded by the symbols of the Four Evangelists. In this case, the ground appears to have covered the whole extent of the east wall, above the altar, up to the sill of the window over the same; the principal subject being depicted in the centre, above the altar table. In both instances these paintings have been whitewashed over, and still further hidden by Elizabethan "scriptures," painted thereon.

Roofs and Ceilings.

Ceilings. Malbern Abbey Church.

(Date about 1450.)

The Ceilings here represented, form respectively, those of the Choir and Nave of what was originally, the Abbey Church of Great Malvern. They are each constructed in oak, framed in bays, subdivided into panels, ornamented, at the intersection of the main and smaller ribs, with flat bosses of the same material; those to the choir being square, and those to the nave of a circular shape. The ribs in each case are plain, without colour; the painting, excepting the smaller ribs of the choir, the lower faces of which have a small sunk panel tinted red, being confined to the panels and the bosses. In the panels of the choir ceiling, the ornament is painted on a ground of a light grey, covering the general surface. In those of the nave, the pattern is executed at once on the naked oak. The former appear to have been originally done, or have been since re-touched, in oil;* the latter in distemper colour.

^{*} This roof was, it is stated, subjected to some repair about thirty years since, which it is possible may have extended thus far.

Roof. Aldenham Church, Herts.

(Date, Fifteenth Century.)

OF the ancient colouring of the Nave roof at Aldenham, shown in this plate, considerable remains yet exist in a tolerably perfect state. The same design, or pattern, appears to have been repeated on every principal, and in each bay. The whole is produced simply by colour; the carved ornaments being limited to the angels on the faces, and to the heads in the angles formed by the junction of the principals with the cornice. The painting on the sides of the rafters, and on the purlins, has perished; these are, therefore, left uncoloured in the plate. The upper surfaces of the mouldings, E and D, appear, as hidden from sight from below, never to have been coloured. From the prevalence of the red rose in the decoration, and the general character of the roof itself, this example may probably be referred to the time of Henry VI.—the middle of the fifteenth century.

Ceiling in the Deanery, Worcester.

(Date, sixteenth Century, tempo. Hen. VII or VIII.)

OF the Ceiling shown in this plate no remains now exist, the same having been destroyed in alterations, some short time since, to the house in which it was contained, and which formed originally part of the residential buildings attached to Worcester Cathedral. When perfect, the ceiling contained fifty-six panels, alternately of the two patterns shown in the plate, the length of the room being divided into three bays, by brackets, springing from circular shafts, with caps and bases, attached to the longitudinal walls of the room. These brackets and shafts, &c., together with the rib mouldings and cornice, were all of oak. The under surface of the panels was plastered, and upon the plaster, the roses, &c. were painted in distemper. The ornaments, &c., on the ribs were in oil, or colour tempered with a resinous preparation.

Screens.

Rood-Screen. Trunch, Aorfolk.

(Date, latter part of the Fourteenth Century.)

THE Rood or Chancel Screen of Trunch Church, Norfolk, of which the plate here given shows the upper part of one bay, is one of the most interesting examples of painted decoration now remaining. It is formed in seven compartments, or divisions, three on each side of a centre one

one, acting as the doorway, or entrance, to the chancel. The lower part of each compartment is divided into two smaller divisions, or panels, making in all twelve of these panels, six on each side of the door, on each of which, on the western side, or that towards the church, is the painted effigies of an Apostle. The middle rail is carved with an interlaced vine branch and label, or scroll, bearing an inscription, the leaves and fruit, &c., heightened with colour and gold. The whole of the mouldings, both of the upper and lower portions, are profusely enriched with colour, the principal beads, &c., and the faces of the buttresses being gilt. The screen has possessed a projecting rood loft, a small part of the fan groining of which only, however, now exists. It is to be remarked that, in this screen, -- and the same peculiarity occurs in those of Burlingham and Tunstead, as well as one or two others in Norfolk,—that the tracery is double, or repeated on each side, and also different in the design, as respects the crochets, finials, &c., on the two faces. The colour employed as the ground of the mouldings, right and left of the centre, as well as on the church and chancel sides of the screen, is also different. The bays on the south side of the doorway are painted green, with gold flowers, as shown in the plate. The painting has been done in oil at once on the oak, and some of the diapered ornaments on the grounds of the panels are stamped in low relief.

Chancel Screen. Burlingham, Aorfolk.

(Date, Fifteenth Century.)

Or this Screen, the plate exhibits the pierced tracery of the upper part above the springing, and the two panels comprised in the lower part of one bay. The screen perfected is a very simple and effective one, and forms the separation between the chancel and the body of the church. The painting appears to have been limited to the western face, and is of the same general chaacter, prevalent in many of the smaller Norfolk screens. The lower panels are grounded alternately red and green, powdered with flowers of gold. The main tracery of the upper panels, as noticed when describing the Trunch screen, is double, and is of a different detail on each side. The screen does not appear to have had a rood loft, and finishes with a battlement and crest ornament, the latter gilt, and relieved on a plain back ground of blue. The whole of the hollows are painted white, relieved in the upper tracery by red fillets.

Screen. Aldenham, Herts.

(Date, latter part of the Fifteenth Century.)

THE Screen, a part of which is represented in this plate, formed, in continuation of the line of the Rood-screen, the western enclosure of a small chapel at the east end of the south aisle, at Aldenham. When the original sketch was taken, this screen, with a corresponding one,—(not however, painted)—enclosing in the same way, the end of the north aisle, still existed. Now (1847) the latter alone remains; the former, beautifully painted, as shown, having been taken down and removed during some late alterations, the fragments, with the painting cleaned off, being deposited in the vestry.

As will be seen on reference to the drawing, this screen had originally a groined projecting loft, or canopy. The staircase by which access was gained to this loft, as well as to that which probably existed over the chancel screen, long since destroyed, is contained in the south east pier of the nave, against which both screens abutted. It was of three bays, or divisions, the centre one forming the entrance to the chapel from the aisle; the upper panels were pierced, the lower close, and coloured, apparently at a more recent period, a deep crimson, mottled with a dead white, in an irregular pattern, too indistinct and problematical to be given. The whole of the screen appeared to have been covered, previously to painting, with a thin coating, or ground, of fine plaster. Oil appeared to have been the medium employed.

Tombs and Sepulchral Monuments.

Tomb of Aymer de Talence, Carl of Pembroke. Westminster.

(Date, about 1325.)

Or this Tomb, so generally and so well known, but little description is necessary. Forming one of three, on the north side of the altar at Westminster, it exhibits, like those of Crouchback, Earl, and Aveline, Countess, of Lancaster its companions, the remains of the most elaborate painted decoration. The lower part, or table, of the monument, a portion of which is shown in the plate, contains on each side canopied niches, Decorated in character, beneath and between the pediments of which are spandrils, respectively filled with circles and tracery, trefoiled and quatrefoiled. A cornice moulding, filled with a leaf-like ornament, runs round at the level of the finials of these pediments, and supports the ledger of the tomb, on which lies the effigy of the knight, beneath an elevated herse, or canopy, profusely ornamented with painting and gilding, in like manner with the lower portions. The grounds of the niches are painted, as will be perceived on referring to the plate, blue and red, in alternate order, diapered with small gold flowers. Each niche is occupied by a carved statue, omitted in the plate as much decayed, and devoid of colour, at least so far as can be accurately made out. The grounds of the trefoils

are red; those of the quatrefoils, &c., appear to have been green, powdered with gold flowers, and the latter are further ornamented with emblazoned shields of arms. One of those shown bears the arms of De Valence, another the ancient coat of France, and another empales the latter, with one, the emblazonment of which, with the exception of a file of two points in chief, on the sinister half, is illegible. The whole of the main lines, or fillets, and the hollows of the tracery, with the shafts and capitals, crocketting and finials, are gilt. The painting appears to have been executed in colours tempered with oil; some of the mouldings in the upper part, or canopy, being stamped in diapered patterns.

Tomb of Richard Ff. Westminster.

(Date, 1399-1414.)

The specimen here given shows a portion of the Sperver, or canopy, over the Tomb of Richard II. and Anne of Bohemia, his Wife, in St. Edmund's Chapel, Westminster. It is of oak, painted on the face, as shown, of a deep blue; the upper hollow, and the lower ogee moulding, red; the fillets and beads gold. The fleurs-de-lys, and the leaf ornament in the large hollow of the cornice, are carved and gilt. The other flowers which enrich the mouldings are simply stencilled thereon in gold. The under surface, or soffit, of the canopy, contains three painted subjects drawn on a stamped mastic ground, a portion of which is shown full size in the plate. The centre subject represents our Lord seated, and at his feet a kneeling figure of the Blessed Virgin. The two others are shields of arms, each supported by winged angels: the whole executed in a very superior manner.

Tomb of Lord Bourchier. Westminster.

(Date, 1431.)

This Tomb, included in, and forming a part of, the screen to the Chapel of St. Paul, at Westminster, must have been, originally, one of the richest examples of its kind. The painting has been much damaged by sundry repairs to the monument, but still exhibits, in many parts, its ancient enrichments. It will be perceived, on reference to the plate, that the face of the buttress at the end, and sundry other portions, are left uncoloured, for the reason that no sufficient authority for restoration of these portions now remains on the original. The whole of the tracery and pierced work of the upper part, forming the screen, has been painted a deep blue; the hollows studded with Catherine wheels of gold. On the face of each battlement in the cornice the same ornament is also repeated. The main hollow of the cornice is also a deep blue, and is enriched alternately with emblazoned shields of arms and water-boujets,—the cognizance

of the Bourchiers,—between which is inscribed, in letters of gold, part of the Non Nobis, or 115th Psalm. Immediately under the cornice is a broad band of stone, ornamented with various shields of arms, above which originally ran an inscribed scroll; and beneath this, again, just above the shields in the spandrils, shown in the upper of the plate, is another similar band, enriched in like manner; forming together a mass of heraldic decoration almost unparalleled. On each side of the table, or body of the tomb, are the Bourchier supporters, the golden lion and the white, or silver, falcon, holding banners charged with the Bourchier arms and alliances.

Comb. All Saints, Maidstone.

(Date, latter part of the Fourteenth, or beginning of the Fifteenth, Century.)

THE monument here represented, usually called the Wootton, or Wotton, Tomb, stands against the chancel in the south aisle of All Saints' Church, Maidstone. The original painting of the upper part is still very perfect. Altogether, the tomb contains a series of seven canopied arches, arranged in three divisions; two on each side, which spring from buttressed piers and hanging pendants, standing slightly relieved from the wall; the three centre overhanging the recess for the reception of the table portion of the tomb. The wall in these side divisions is painted red, and has been apparently powdered with some ornament now indistinct. The ground of the centre and its returned ends is a deep blue, on which are painted several figures. On the wall of the east side of the recess is a figure, shown in the plate, bearing an Archiepiscopal cross, still very perfect; and on the west side a corresponding figure, less perfect, similarly clad in pontificalibus, and holding a pastoral staff or crook: The former has been considered to represent Archbishop Chichely, the patron of one of the Woottons, who was master of the adjoining college; but as both of these figures bear the saintly nimbus, it is probable the first is intended for St. Thomas of Canterbury, the latter, perhaps, for St. William, Bishop of Rochester. On the back wall of the recess are figures of the Blessed Virgin, St. Catherine, and, apparently, St. Ann; to the former of whom, represented enthroned, an angel, the wings and part of the robes of which only remain, is presenting a minute and very indistinct figure. Of the arrangement of the colour, and the nature of the enrichments on the upper parts of the tomb, the plate is sufficiently explanatory. On the lower part, no remains of colour are discernible.

Pabements.

Pabement. Malbern Abbey Church.

(Date, about 1450.)

The Pavement, of which a portion is here represented, forms that of the "haut pas," or foot pace, as well as that of a great part of the remainder of the floor, with the "grees," or steps thereto, before the altar in the church of Great Malvern. As will be perceived, the pattern is simply a succession of quatrefoils, the spaces between which are filled in with shields, charged with the ancient arms of England, and those of the Abbey of Westminster; the shields forming the centre ornament of each tile; and one-fourth of the quatrefoil that of each angle of the same. On the steps the arrangement of the pattern is very effective; the treads comprise in width two tiles, or two-thirds of the pattern drawn on the plate. The remaining tile in vertical position forms the riser, the nature of the ornament upon it having the appearance of a hanging fringe to the total design. The tiles average about $5\frac{1}{2}$ in. square, and are formed of the usual red earth, the pattern painted or stencilled on the surface, preparatory to glazing.

Tile Pabement. Fitz-Damon Chapel, Tewkesbury.

(Date, about 1500.)

This plate exhibits a portion of the pavement in the chantry, or monumental Chapel, erected by Abbot Parker, to enclose the tomb of Robert Fitz-Hamon, Lord of Corbeille and Thorigny, in Normandy, and of Tewkesbury, founder of the Abbey; who, dying of wounds received in the battle of Falaise, A.D. 1107, was shortly after buried, in the Chapter-house, from whence his body was removed into the Church of his foundation, in 1241. Mr. Nichols in his "Decorative Tiles," describes another part of the same pavement as showing a similar pattern; the four centre tiles, however, bearing the arms of Abbot Parker, impaling those of the abbey. In the example here selected, those of Fitz-Hamon are represented. The tiles are of a dark grey colour, the devices impressed and filled with a white clay, to which the glaze applied has given a yellow hue. They are each about 5 in. square.

Pabement. Chertsey Abbey.

(Date, about .)

The portion of an old pavement from Chertsey Abbey, from which the subject of this plate is taken, is preserved among the collections of the late Sir John Soane. The tiles, it is observable, are of not a very usual shape or dimension, nor is the pattern of a common kind. They are here represented of the full size of the originals, the circular tiles being $1_{\frac{7}{4}}$ in. in diameter; the others measuring diagonally $2^{\frac{1}{2}}$ in. by $2^{\frac{1}{2}}$ in. The date of this pavement is unrecorded. Some tiles of a circular shape have been discovered at the same place, ornamented with portraits considered to represent Hen. III. and his Queen; as have others of a wedge shape, both of which forms may be considered as indicative, generally, and particularly the latter, of early age.

Pabement. Humstall-Ridware Church.

(Date, about

This Pavement shows a curious and unique arrangement of three colours on each tile,—red as the general ground, with blue and white for the other portions of the pattern,—of which existing specimens are by no means frequent. The tiles are about $4\frac{1}{2}$ in. square, and four of them, at least, are necessary to show the whole, or perfected design. As will be perceived, the plate exhibits a conjoined representation of six, with a view to complete development of the same.

Miscellaneous Furniture, &c.

Pulpit. Burlingham. (Two Plates.)

(Date, early part of the Fifteenth Century.)

THE Pulpit at St. Edmund's, or South, Burlingham, a geometrical view of which is shown in the first of the two plates of this subject, affords a very perfect and rich example of the painted decorations applied to this feature in our ancient churches. By good fortune it has been preserved with comparatively a slight amount of damage. It is of oak, and raised on a stone base,

stands against the north wall of the nave, a short distance in advance of the chancel screen given in a former plate. The plan is that of a polygonal figure, 2 ft. 10 in. in clear diameter, whose total number of sides, or faces, if completed, would be 16; of which 10 show themselves in projection from the wall against which it abuts, and are so placed with reference to a centre line, drawn through opposite points of the polygon, that the latter forms an acute angle with the former. Of the arrangement of the colouring on this interesting specimen the plate will be sufficiently explanatory. Following a very common practice, the colour is the same in every alternate panel, the grounds being red and green, diapered with gold flowers, and black stars. In the smaller panelling of the lower parts, it will be seen that where the ground is green, the fillets are red, and vice versa. The ground of the upper and middle parts of each main panel is in like manner varied, green appearing in the upper portion, where red occurs in the intermediate. The upper half of the face of the buttresses is gilt and stamped with a diaper in relief; the lower half with the whole of the sides, are painted white, and decorated with red and green flowered sprigs. The ogees have a waved pattern of two colours, powdered with flowers, red and gold. The fillets and spandril ornaments, &c., are gilt. The hollow of the cornice appears to have had stamped ornaments, of which, however, a few small four leaved flowers only remain. Across the midst of the pulpit is the inscription, taken from Matthew xi. v. ii. (in the Vulgate) :-- Inter + natos + mulieru + Hon + Surrepit + major + 30= hane . Baptista.

Lecturn. Littleburg.

(Date, Fifteenth Century.)

The portion of the Lecturn, from Littlebury, Essex, here represented, lay, uncared for, at the time the sketch was made, in a room, or loft, of the church, used as a depository for lumber. It is of oak, and has been "beautified" with successive coats of whitewash; on clearing away which, to ascertain the material, indications of its original painting, as respects those parts coloured in the plate, were discovered; on those tinted oak colour, no traces remained. The plan of the shaft and base is octagonal, the angles of the former finishing against a corresponding number of buttresses of three stages, the faces of which have been painted white, with an imitative panel on each face in blue; the space between, and the adjoining sides of every two buttresses being alternately green and red. The upper part, or rest for the book, no longer exists.

Aiche. Harrow Church.

(Date, Sixteenth Century.)

THE Niche, the subject of this plate, is contained in the east wall of the small room, or parvise, over the porch of Harrow Church, Middlesex. It is placed close to the north east angle of the room, the level of the top of the bracket, or shelf, of the niche, being about 3 ft. from the floor. The painting, except on the back wall of the recess and the spandrils of the groining under the canopy, is very distinct, having escaped whitewashing with the contiguous walls. It is stated to have retained, within memory, a Saintly figure, now, however, removed.

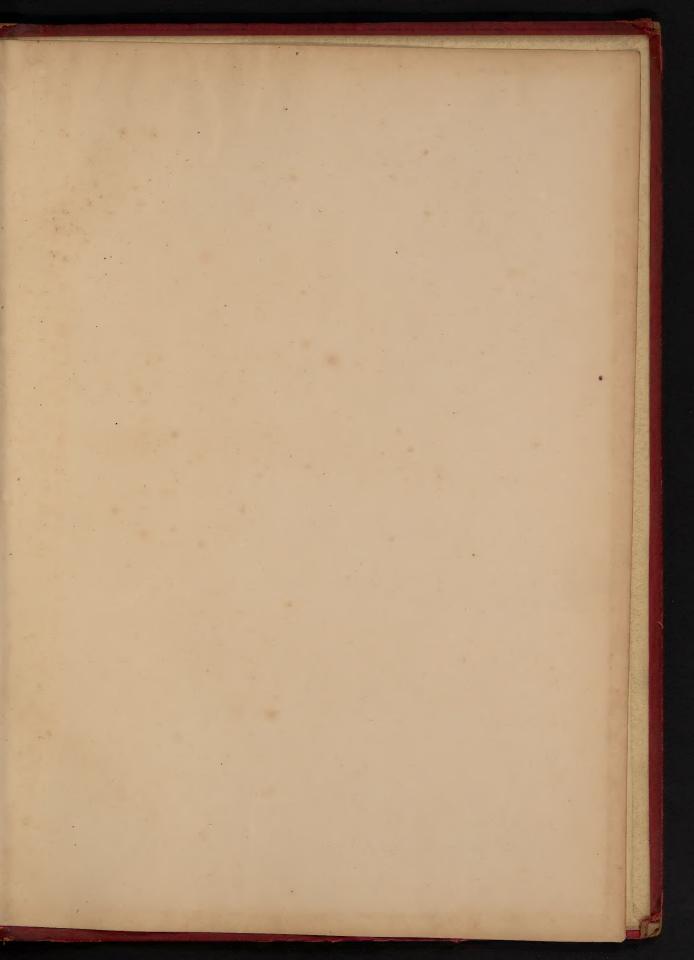
In the same room is an oak panelled ceiling, on which much of the old painting remains. It is framed in four panels, rising slightly to a ridge, with a kind of half principal, with hanging brackets at each end, against the north and south walls. The panels are painted blue, and have been studded with stars, carved and gilt. The ribs have red hollows; and gold fillets and gilt bosses ornament the intersections of the panels. The half principals and brackets are curiously painted, and are crowned with a carved crest, or brattishing, above a fillet and hollow moulding, filled with four leaved flowers as a cornice, continued on the two other sides of the room, also, all gilt.

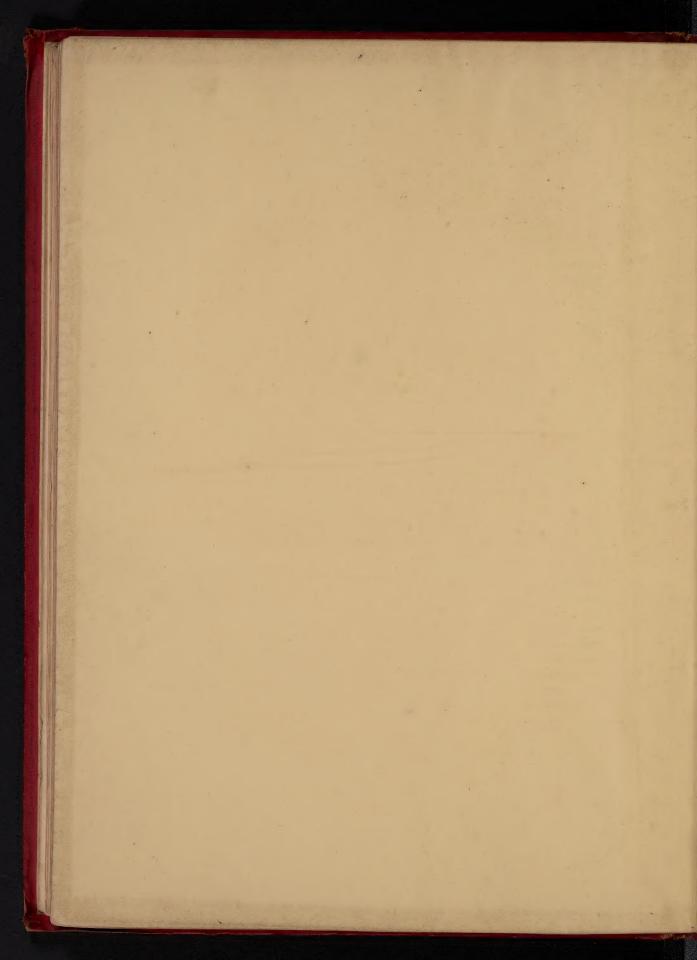
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